LAYOUT IN ADVERTISING

Layout

in ADVERTISING

W. A. DWIGGINS

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TO

PAUL HOLLISTER

Preface

THIS book discusses the operation of putting an advertising project into graphic form. For the purposes of the argument "advertising" means every conceivable *printed* means for selling anything.

The subjects discussed are (1) the apparatus that the advertising designer works with—paper, type, pictures, lettering, ornament, and how these influence design; (2) the things that the layout operation helps to make—first in a brief catalog, and later at greater length in connection with the methods of design; and (3) the designing process itself.

The compiler has been allowed to work out his own method of exposition. He has worked by impression and allusion rather than by precept and example. He shows no specimens of advertisements actually existing; he manufactures his own. He avoids technical matters—makes a *macédoine* of his metaphors when the case demands—invokes the aid of slang.

A person who is inspired to read a text of this kind reads it because he hopes to find information therein. It will be courteous to specify, before he begins, what

kind of information he may expect to find. What any given person knows about the graphic side of advertising is limited. There is no body of tested data relating to the subject. What any individual knows is what he has been able to extract from his own experience—a few rule-of-thumb deductions. The text, to be of service as a book of formulæ or recipes, would need to be a summary of many experiences of many people, a resolution of many scientifically tested cases into a standard technique. This book is not such a confluence or resolution. It is a statement of one person's opinions about ways to make printed advertising effective. Consequently, it cannot be expected to provide tested methods of procedure or to exhibit model arrangements. It offers a method for attacking the problem of advertising layout, not a solution of the problem.

The book assumes that the process of arranging an advertisement involves the use of paper, type, and printing plates in a particular way—a way that differs somewhat from traditional typographic design. A piece of printing *per se*, such as a book, is put together according to rules that regard the printed piece as an end in itself—as a product, an item of manufacture. The design of a piece of printed *advertising* involves a concern for good printing as such—but involves more than that. The advertising piece is not an end-product; it is an intermediate step in a process. The end-product of advertising design is not printing—it is *sales*. This difference between the layout of printing and the layout of advertising printing is radical. The design of printing as printing, for example, may indulge itself in the exercise of Fine Art to its heart's content. But the Art that goes into advertising cannot afford to be thus disinterested. It has to keep one eye fixed upon the business in hand. In this text the essentials of good printing practice are touched upon, but they are not developed

in extenso. They are dealt with fully in other books and in the discussions in the technical journals. The emphasis in this instance is upon the essentials of good advertising printing practice.

The *approach* to a specific problem in advertising layout is as important as the designing operation itself —it is, in fact, an essential part of the operation. The people to be addressed and their peculiarities—the particular sonority of the text—what will happen when the piece is first seen, or first touched, or first opened—the process of design begins with consideration of a variety of such points far in advance of any manipulation of type and paper. The book tries to exhibit the method of this preliminary study, and to show how these preliminary concerns shape the graphic design of an advertisement.

The practitioner in any art is obliged to build up his own equipment of standards and to evolve and perfect his own technique. He cannot lift a method of procedure, ready made, out of a handbook. There is a passage in Walton's preface to his *Angler* that applies: "Now for the art of *catching* fish, that is to say, how to make a man—that was none—to be an angler by a book; he that undertakes it shall undertake a harder task than *Mr. Hales* (a most valiant and excellent fencer) who, in a printed book called *A Private School of Defence*, undertook to teach that art or science, and was laughed at for his labour. Not but that many useful things might be learnt by that book, but he was laughed at because that art was not to be taught by words, but by practice; and so must angling."

Armed with that foreknowledge, the writer has not assumed to give directions. He has aimed, rather, to help the practitioner compile his own book of directions. The help that the text may be expected to provide, then, will be along lines of evocation—or *education*

in the root meaning of the word—drawing out of the receptacle what was already there. If it succeeds in enlightening the student of graphic advertising as to methods of attack and analysis it will have done one good thing. If it then inspires him to build up his own structure of judgments and standards, based upon the exercise of his own faculty of criticism, it will have accomplished its aim.

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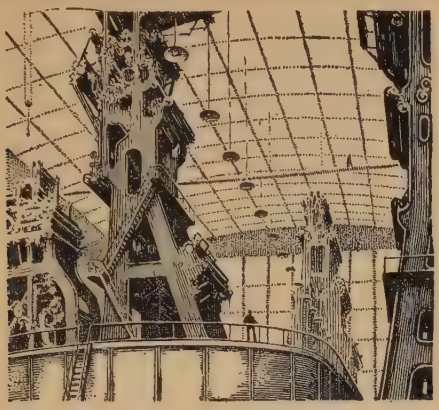
PART I



Apparatus

THE SUCCESS of any process of design depends upon a sympathetic attitude on the part of the designer towards the material he undertakes to shape. The material, when its conditions are understood and met, itself meets the designer halfway. It performs a part of the designing process of its own accord—suggests modifications, points out ways to turn. But if its peculiarities are ignored or opposed it retaliates by canceling out all the good features that the designer may initiate.

The process of design under consideration here is the design of advertising. The materials to be met sympathetically and understood are the materials of printing —type, printing plates, paper. A discussion of the processes of graphic advertising, if it starts at the ground, will begin by examining the qualities of these materials. This does not mean that all the technicalities of manufacture need to be deployed—how paper is made; why

type bodies have nicks on their sides. It means that the designer of printed advertising, to make his way sure, will seek to familiarize himself with the textures, appearances, and adaptabilities of paper, and with the characteristic shapes of printing types. By so doing he will establish himself firmly in the practice of thinking out his designs in terms of materials, and not in terms of lines neatly ruled with a T-square on a drawing-board.

This first section of the text, then—to help found the practitioner in the above meritorious practice, and to direct upon the general problem of advertising lay-out some faint preliminary beams of light—will make a list of the tools of the trade, and will try to find out what relation they bear to the art and practice of graphic advertising design.

PAPER

Such a list of the tools and materials that a designer of advertising uses may well begin with paper, because paper is the substance that underlies the whole of his product. He will print on woven fabrics once in a while, and upon tin, but paper is the natural first level of his structure. Paper means all sorts of things to the various people who come into contact with it—to the manufacturer, cellulose; to the dealer, blue packages; to the pressman, surface—consequently it will be expedient to find out at this point just what paper means to the designer of printing and particularly to the designer of advertising.

"A part of the picture"

In the first place paper does *not* mean to him the canvas upon which he paints—background. Paper occupies a much more important position in his scheme than that. If the figure of painting on canvas be employed, then he will speak of paper as one of the colors

with which he paints. Paper, for him, is an active participant, not a passive receiver of impressions. This difference of mental attitude—the difference between thinking about paper merely as a background upon which one draws or paints or prints, and thinking about it as an active element of design—is radical and important. It is a touchstone by which you can determine whether or not you are properly a printing designer. If you are in the habit of thinking about paper as "part of the picture" you may take it as demonstrated that the Intelligence behind the Scheme intended you to work out your nature in terms of printing.

Printers' paper has been made (up to this date) to fit the requirements of one particular kind of printing: printing from surfaces in relief. I say "up to this date" advisedly, because there are signs that printing is at the threshold of revolutionary changes—changes from a relief process to an intaglio or planographic process. When those changes take place, paper requirements (and workmanship values at large) will change with them—and it will be as futile, then, to cling to the skirts of the superseded methods and bewail their passing as it is now to mourn the departed glories of carpentry and coach-building. But the art and mystery of printing has not been changed yet. Therefore let us write specifications for an ideal paper as we would have it now. "We" are, of course, speaking in the person of a designer of advertising.

Specifications for an ideal paper

The designer's ideal paper will be opaque; so that his devices on one side of a page will not be disturbed by mutterings from the other side.

If it is white it will not be too white, and yet not definitely "india"; a "natural" color.

It will be flexible; so that the pages of his book will not need to be scored before they can be forced apart. It is pleasant for a book to open of its own accord,

willingly and frankly. Morris or another said that to test the flexibility of a given size of page it should be help upright by its back edge: if it fell over of its own weight it was properly flexible.

The designer will ask that the paper be pleasantly soft to the fingers. The tactile quality of a page has more to do with a reader's "reaction" than is generally realized. A harsh, rasping surface sets up a nervous irritation in many people, and that can hardly be called a proper state of mind for the "reception of the message."

Texture? What you will. A matter of personal liking —plus the demands of the specific job. Antique; English finish; laid; wove; calendered; coated; plate. The artificial fabric finishes are perhaps not quite in keeping with the printing process. But the specific job settles all that. One will print on wood-veneer, or canvas, or tapa cloth, or on one of those remarkable Chinese agglomerations of bullrushes and twigs—if the job demands it.

Durability is not a point of great importance to the advertising man except in particular instances; such, for example, as the case of a price list or catalog that has to be used repeatedly. As a rule, printed advertising does its work quickly, and dies—like a May-fly. The designer is aware that as a usual thing he is modeling in snow. He is content to let his work perish when its time comes. The usual (and perfectly proper) route for a printed advertisement to take is across the desk, or under the reading lamp, into the waste-basket. How paper looks and how it feels is much more important to the advertiser than how many centuries it will last.

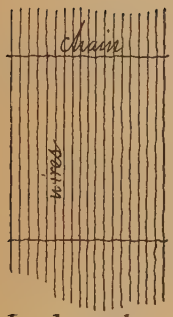
Newsprint Newsprint stands at the bottom of the list as to quality. But its humble position by no means rules it out as a suitable concomitant of graphic design. There is an

adequate and suitable (yea, artistically suitable) way to handle newsprint and the kind of ink that has to go on it. To prepare himself for the manipulation of newsprint the designer properly forgets all he knows about the higher categories of the Printing Art; and thinks new typographic thoughts in terms of ephemeral gray wood pulp and a slap-dash process. The paper is gray and the printing is gray. Therefore he composes in grays. The effect is sludgy—as though printed with apple-butter on a hay press. He is not dismayed. He shapes his devices along lines that make no demand upon crisp blacks, sparkling whites and precise impression. When he uses pictures he has them drawn in outline, or in blobs. His artist chews the end of a penholder and draws with that. Or he coarsens the screen of his half-tone beyond the necessity of the occasion and gets virtue out of the texture. His types thicken and slide; they become the more "sketchy." The flimsy substance, the casual treatment in printing, the ephemeral life of the product—all these set the pitch—the designer designs accordingly.

Antique Finish

At first sight it would seem to be supererogation to do more than hint at the proper way to use "antique finish" papers. These are the Native Sons—the '49ers. They were there when printing was invented. The art started its life with such rough-surfaced papers, and continued with them until Mr. Baskerville thought of the trick of putting sheets under the flat-iron. But as a matter of fact, printing type on antique-surfaced paper seems to be something of a stumbling-block to the modern craft. The fine points of the time-honored process have been forgotten in learning (and learning very thoroughly) an entirely different trade—*viz.*, the trade of printing half-tones. Therefore, when the designer of advertising undertakes to work antique papers

into his scheme he is obliged to delve out for himself the suitable standards and procedure—and often has to see that the things he has learned are put into practice. If he is a stickler for good workmanship, he will demand more impression than is compatible with the ideals of most pressmen; and an inking—and an ink—that will leave crisp, solid inlays with sharp edges printed from the *face* of the type, not from its shoulder.



Laid marks

When a given piece of work is specifically a type job, or type with line plates—when there are no half-tones to be used—when bulk does not matter—when a piece of printing does not need to be handled very much—the designer of advertising will specify antique finish. If he has a drop of printing ink in his blood, that will be his invariable rule. And he will be right; because in all those cases the type is the prime thing, and the paper that gives type the best chance to be read is the paper to use—and antique paper gives type the best chance.

Laid and Wove

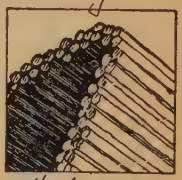
Antique papers occur as "laid" and "wove." These are textures communicated to the sheet by the wires of the "dandy-roll" on the machine (which also contributes the manufacturer's trade-mark). Wove paper has a uniform texture; laid paper shows the marks of the wires, about an inch apart in one direction (chain), and crossing these at a right angle another set of marks close together (wires).

Grain

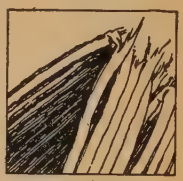
Mention of wire marks and dandy-roll calls up the subject of "grain." It happens that while paper is being made on the machine the fibers of cellulose have a tendency to settle pointed more or less along the length of the ribbon of paper and not across it. As a result a considerable portion of the fibers in the felted paper lie parallel, all pointed in one direction, as though they had been combed. When such a sheet becomes damp the fibers swell, they increase in diameter but not in length. And since a large number of the fibers lie side

by side like logs in a raft, the web expands more in one direction than it does in the other. In other words, when a sheet of machine-made paper becomes damp it increases in size along one dimension, but not along the other. It is important to know which way it is going to swell. If a sewed and bound book is made up with the grain running the right way—that is, from top of page to bottom—the paper is free to swell sideways, and no harm is done if it gets damp. But if the grain runs across the page and the paper starts to swell, trouble is bound to result. The sheet cannot move up and down because it is held fast by the stitching—all the pages arch and buckle between the stitches; the result is anything but neat!

Folding



with the grain

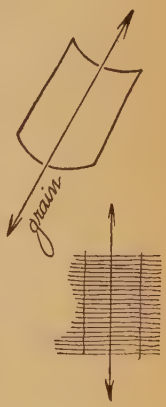


across the grain

Grain has a bearing upon *folding* paper. A sheet of paper folds comfortably on a line parallel with the grain. When a sheet is folded across the grain the fibers have to be broken in the process and the folded edge is ragged. This is a more or less microscopic detail (although heavy paper shows the effect), but it may be important on occasion.

Test for grain

The way the grain runs in a given lot of paper is usually stated by the manufacturer; but if he doesn't tell, there is an easy way to find out, in the case of book papers at least. Cut off a small slip (and mark which way you cut it!), moisten one side; the slip starts to roll up into a cylinder; the grain runs parallel with the axis of the cylinder. The grain of laid (machine-made) paper is parallel with the "chain" marks—the wide-spaced marks. The question of grain is important in the case of booklets that are to be sewed, or held by closely spaced wire stitching; not so important in other cases.



Printing paper started its career as "antique." But during the past century and a half it has undergone remarkable changes—changes tending always toward

a smoother surface. Changes in the style of type letters have had something to do with stimulating this smoothing-out process, but by far the greatest driving force has been the modification of the surfaces of plates for printing *pictures*. These surfaces have been cut into ever finer and finer reticulations, and the paper-makers have been driven, perforce, to press and polish and overlay their fabric with extraneous substances, so that the microscopic projections of the picture plates will print.

English Finish

"English Finish" is the first step away from the rough antiques. E. F. is still really an antique paper, though a most polite one. Your full-blooded antique has something semi-civilized—barbaric—in its fibres. English Finish (we may say) is an antique that has had its rough fur smoothed down by the soothing influences of the Victorian Age—and a little filling added to keep the fur in place once it is smoothed. On the surface of E. F. the designer is able to contrive delicate effects with line plates and tints, and a suaver and generally more urbane and sophisticated treatment of type. A point to be noted about E. F. is that it is comfortable to the fingers.

M. F.

Then another step toward a smoother surface is accomplished. Gum or resin is added to the pulp, and the web is run between metal polishing cylinders on the machine (calender rolls—calender, corruption of cylinder) and Machine Finish, M. F., emerges.

S. & SC.

A later encounter with another set of *heated* calender-rolls yields Sized and Super-calendered, S. & SC.

Antique finish and English finish are essentially *type* surfaces. M. F. and S. & SC. are general utility *half-tone* papers—one might almost say, Illustrated Magazine papers; because even in the severely literary periodicals on antique the part of the magazine that

really matters is printed on M. F. or S. & SC. or plate —because of the pictures. It is interesting to note how the *picture*, exclusively, has set the pace in all this career after smoother surfaces. Type has had to trail along as best it could.

Coated

But the hunt is not yet ended, the fox is not yet down. These paper surfaces (designated by symbols that look like academic degrees, M. F., S. & SC.), not yet keeping pace with the diminishing points of the plates, other means have to be contrived. Clay is spread upon the web or mixed with the pulp and ironed out to a glaze; coated papers result. But here the chase has overrun itself. The surface has become too shiny—so the coated and polished sheet is subjected to another process that takes off some of the shine without lessening the paper's receptivity to fine half-tones—and one has "dull-finish coated." There are hints of a still further closing of the pores, by means of a film of celluloid.

Dull-finish Coated

Typography and coated papers

The designer's manipulation of all these specifically *picture* half-tone papers calls for an entire readjustment of his typographic standards and traditions. All of the existing type faces have been designed for use on rougher surfaces—even the "modern" faces—Baskerville, Didot, Bodoni, Scotch. If the case demands "period" (a period that falls within the "modern" type limits), one may crib from Baskerville or Bodoni or one of those masters who polished their pages. But the whole matter of cribbing is a confession that we do not know how to design printing for modern uses. Present-day affairs cannot be clothed in the garments of 1810 unless the exhibitor is willing to assume a self-conscious and artificial pose. On half-tone papers the designer of advertising (without type at his disposal fitted to the kind of paper he needs to use) is confronted

by the problem of inventing an entirely new typographic style.

What that new style will be—or should be—is not yet manifest. As yet, from the point of view of design in the broad sense, the millions of reams of printed half-tone papers that issue from the modern presses do not convey any hint of what a suitable and adequate and *modern* style of typography will be. This sweeping statement is not to be interpreted as a querulous brief issuing from a superannuated counselor against new processes. It means just what it says. The problem of assembling type and pictures on half-tone papers has not yet begun to be solved. The solution waits, first, for new styles of type letters; and after that for a sharp break with the traditions of the past.

Hand-made

Hand-made paper is a material—and a subject—that leads straight into a region of debate. If newsprint is at the bottom of the scale of paper qualities, what is at the top? One person will pick the shiniest "art coated" for this exalted position; another will choose an all-linen bond; a third will say, "hand-made." If the designer of advertising is called upon to produce a piece of printing in the grandest possible style, what kind of paper will he choose? Undoubtedly he can accomplish one kind of "grand manner" by using hand-made paper.

The superiority of hand-made paper over machine-made paper is a question to be debated in the thin, high atmosphere of Fine Art. It raises another larger question: Is an article made by hand better than an article made by a machine? There is no doubt but that "hand-made" has been set up as a fetish and fumed with strange incenses by various ultra-esthetic tribes of worshipers. Their peculiar and exotic ritual has thrown a tinge of disrepute over the word. But

notwithstanding, there are some of us who find a value in the variety that is bound to occur in articles made by hand. That same variety—the difference between sheet and sheet (which drives the pressman mad)—is the thing that gives hand-made paper its artistic value. But the essence is dissipated unless the paper is skillfully handled by the printer. Unless he is skillful the result will be many times worse than the same form printed on machined paper. There is no virtue in hand-made *merely as hand-made*, any more than there is virtue in antique furniture merely because it is antique. The hand-made paper has to be good hand-made paper. If it is good, then you have a substance that you will use for its own sake—as you would use silk in place of cotton or mahogany in place of cottonwood—because it is a substance of fine quality, not because it seems to reflect "ye oldene tymme."

Deckle edge

One feature of hand-made paper (a feature that is usually trimmed off of machined paper) has collected about itself something in the nature of a cult—namely, the "deckle edge." The cult reaches its apogee in hand-made paper envelopes with a deckle edge on the flaps! Most of us use nature's own method for moistening the gum on envelope flaps—and behold how our tongues are lacerated! This deckle-edge flap is worth mentioning as an example of how *not* to use paper as part of the apparatus of advertising. One assumes that the function of a deckle edge is to prove that the paper is hand-made and therefore aristocratic; but that function is obsolescent, because the manufacturers now slyly forget to trim the deckle edge off their machine-made papers!

The papers that have so far been discussed are strictly *printing* papers. There is another category to

be considered: the family that started as *writing-papers*. This list includes Linens, Bonds and Ledgers.

"Linen" writing

The original writing-papers were book papers (hand-made, of course) thrown on smaller and finer-screened molds and sized more or less so that their surfaces would support fluid writing-inks. That is to say, they were "antiques." From the fact that some of their modern descendants are called "linens" one assumes that they were made of linen rags. The modern "linen writing" papers are the only papers of the writing group that really lend themselves to letterpress (relief) printing. Note that *linen* does not mean an impressed fabric finish, but refers to a class. For the purposes of typewritten business correspondence the linens are not so generally impressive as the bond papers, for reasons to be noted; but they are valuable for the projection of an air of distinction when such an air is desirable.

Bond

The various bond papers are the "writing"-papers of modern business. They are wove papers heavily sized. Virtue in these papers (from the consumer point of view) consists in "rattle." They please most when the sound that they make when handled is exactly like the snap of a piece of new paper currency fresh from the mint. This is an entirely proper standard of judgment. A letter-head of a business firm on bond paper is expected to convey an impression to the recipient—and what impression would you have other than that of *funds?*

This property that bond paper has of suggesting money and gilt-edged securities makes it one of the two papers *ne plus ultra* for most people. (The other is "art coated.") When a firm wants to issue a particularly special booklet in the grandest possible style it is likely to specify bond. In spite of the humane efforts of the ink-makers to meet the crisis, the printed result is bound to be—something less than grand style. (But the

firm may have been right, after all—may have properly envisaged the units of its "list"—who know nothing about paper and printing, but do know the feel of money. Thus are the standards of a craft set at naught.)

Printing processes for Bond

The printing processes that work best on bond papers are the "damp" processes such as copper-plate engraving or photogravure—or die-stamping, or lithography. These processes yield a crisp, workman-like result that enhances the paper-money resemblance (paper money being printed from intaglio plates). Manufacturers try to make bond papers that can be printed by relief processes, but usually they have to sacrifice the paper-money rattle to do it.

What linens and bond papers are made of is a question that hangs entirely on the concern for how long they need to last. The highest grades are still made from linen rags, one assumes—such as the paper on which the currency is printed. The all-(cotton) rag papers will endure if they are not harassed by chemicals. At the other end of the scale is wood pulp, which will *not* endure—but does it need to?

TYPE

What type to use?

What type does the architect of advertising elect to use, and why? That question is the acolyte's invariable first prayer for enlightenment—phrased always in one of the various voices of despair—what type shall I use? The gods refuse an answer. They refuse (sacrilege though it be to say it) because they do not know.

The gods of advertising turn their backs. Can we—left to our own resources—get any hints from the specimen-books?—from the treatises on type?—from schools that teach printing?—from the lectures of experts? We cannot.

We have left, then, only one course to pursue—to learn from the advertisements themselves.

Look through the advertising sections of a prosperous magazine on the hunt for pointers about the kinds of types that advertisers like. Three facts emerge: (1) They like bold-face. (2) They have a great deal to say in extremely small-sized type. (3) They are much subject to the influence of *fashion* in type.

1. The users of advertising (or their advisers) are sure that a loud noise carries conviction. Is there any general rule for choosing type to be deduced from that fact? Since so much bold-face is used it must be that bold-face can be depended on to put the thing across.

The occasion determines the type

Bold-face is a habit—a habit inherited from newspaper practice, where a loud noise may be essential. Under quieter conditions—magazine pages, direct mail, etc.—it may be a *bad* habit. Because the loudest noise is not always the most intelligible. Outside of newspapers, emphasis may perhaps be better achieved by using various sizes of a given face rather than by blackness. A useful deduction, then: You cannot pick a particular style of type and make a pet of it and use it on all occasions—a type has to be chosen with reference to the place where it will be seen.

Performance in small sizes

2. The users of "space" have a habit of packing into their allotted rectangles more matter than the space can comfortably hold. Therefore much of the matter will have to be set very small. From which we deduce that one makes an effort to choose a type face whose small sizes have character and are easily read. Query: What faces are good in 6 point, 8 point?

Novelty

3. Fashion sways the world of type as well as the world of clothes. What faces are new, smart, in vogue, and at the same time good? And—being new and smart—are they used so much by so many people that they are in danger of becoming commonplace, so that

advertisements set in them run the risk of looking like all other advertisements? Fatal contingency.

Here, then, is a rough method for attacking the problem of what types to use in advertising: See what types are being used, and start asking questions about *why* they were used and how well they perform their function.

Four prime requisites

There are four prime qualities that a printing designer demands in type. In the order of their importance they are (1) legibility, (2) vigor, (3) newness, (4) grace.

At the present state of affairs there is no scientific answer to the question, What kind of type is most legible? Such reports as come out of the laboratories are not helpful. There is, however, a rough and ready rule for getting some light on this matter—the assumption, namely, that types that have continued in use for a long term of years are legible. By this test you get a number that you can be sure of—Scotch modern, for example, and the various modifications of the Caslon family. Certain nineteenth-century designs, such as Cheltenham, Bookman, and Century, are almost venerable enough to be safe.

Legibility

eco
too much alike

eco
differentiated

ea
likely to fill up

But the advertiser wants *newness* in his types; he wants to use the latest thing; he cannot afford to wait half a century to find out if a type is legible. Are there any signs by which you can tell if a new face is likely to be legible or not? There are a few. For a start, scratch off the list any *eccentric* designs—any face that departs in a startling way from the old safe-and-sane letter shapes. A new design must keep its novelty within bounds; it must not be *too* novel. A type that stops you in the middle of a sentence and asks you to admire its smartness is a bad type. If the characters of a face distinguish themselves one from another, the face is apt to be legible. This is true in spite of the fact

that the two kinds of type that people read most—newspaper types and typewriter types—are the worst possible examples of confused characters. What you want is a face whose "e" is always clearly an "e"—quite impossible to be confused with a "c" or an "o."

Effect of fashion

Fashions in color or weight of print run in cycles, as do fashions in clothes. One period likes its print black and thick, another gray and slight. The present time seems to have settled into a liking for a texture of type that is rather gray and thin. People are used to it; therefore they can read it comfortably. That is the reason why bold-face is not always the safest thing to use for long passages. On the other hand, the fact that most printing *is* gray gives one the chance to shock people and make them sit up and take notice by using occasional bits of black type such as "Cooper Black."

ng

energetic curves

ng

fat curves.

When the advertiser asks for a *vigorous* type he usually means bold-face. But vigor depends more upon the shapes of the characters than upon the amount of ink they will deposit. The vigorous quality comes from the shapes of the curved letters, a, b, c, e, g, h, m, n, s, etc. There are soft, fat, lazy curves; and there are energetic, snappy curves.

Vigor

Novelty

The quality of *novelty* has been touched upon. Pick types for their freshness and novelty—but have an eye out for the newness that is too, too new, and for that moment in the career of a new design when it is new no longer!

Grace

Does a consideration for *grace* in type letters—for good *esthetic* design of the characters themselves—have much bearing upon the question of types for advertising? In the long run, from the pragmatic point of view, not very much. Printing is merely print to the person who reads it—and that is the way it ought to be. A type that a reader notices is likely to be a type that you should not have used. He must be as unconscious

of type letters as *things* as he is unaware of the ticking of the clock on the mantel-piece.

What is good design in type?

But, it will be argued, the *tone* of an advertisement matters; and the tone will depend, in some measure, upon the grace of the type used. That is true. However unconscious of the type the reader may be, there is something communicated to him by the esthetic quality of the page he peruses—a vague something. And the advertiser cannot afford to overlook anything that may help to exert an influence. So he is obliged to look into this matter of the esthetic design of letter forms. How is he to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Practical suitability

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read.

Why fine types are fine

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it:

alph

written with reed pen

gratis

XV Century bookwriting

genui

XV Century type

P P

a a

mongrels

thoroughbreds

Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber.

It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound.

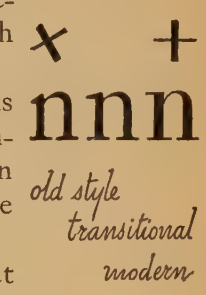
No standard of quality

There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted

as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country.

Old style and modern

Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes—"old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with these structural differences is desirable if you are to have peace in the type family. For, while members of one group are able to interchange freely and peaceably among themselves, if you try to put them both into the same design a race riot is apt to result.



The characteristic feature of a modern letter is its perpendicularity; the main elements are either perpendicular to the base line or parallel with it. Whereas in an old style type there are slanting features that give it its character.

Between these two groups there are many faces that Updike in his *Printing Types* calls transitional; that is to say, their progenitors were old style faces beginning to be modern, or modern faces with some lingering memories of old style. There are, beside, many faces that never had any grandfathers to remember at all—plain mongrel.

Making one's own estimate

The easiest way to get one's opinions about the various faces expressed is to cast them up in a sort of table. It must be urged again that the appended tabular statement is no more than one person's private opinion. Anyone can play the game. Write your own list and establish your own grades. Anyone's list will serve to irritate the experts. In the present instance the grading runs from 0 to 10, with 10 standing for reasonable human perfection.

The list does not pretend to be complete. Caslon is

		Legibility	*Vigor—design of characters*	*Vigor—blackness*	*Grace—design of characters*	*Grace in mass*	*Novelty*
Normal Weight Book Faces	Poliphilus	7	10	7	8	8	8
	Blado	6	10	6	9	9	8
	Garamond (Foundry)	8	6	7	8	9	5
	Garamond (Linotype)	7	6	7	3	6	5
	Garamont (Monotype)	8	9	6	10	10	5
	Caslon	10	10	5	6	10	0
	Baskerville (English Monotype)	10	8	6	8	10	10
	Baskerville (Foundry)	6	2	5	4	4	5
	Cloister	9	8	6	8	8	2
	Century Old Style	10	4	6	4	9	0
	Kennerley	7	7	7	6	6	1
	Cooper Old Style	9	8	6	4	7	7
	Cheltenham	8	7	8	5	6	0
	Trenholm	7	8	6	7	5	10
	Deepdene	9	10	6	9	10	10
	Astree	5	4	6	5	4	10
	Bodoni	8	4	7	4	6	0
	Scotch	10	6	7	4	8	0
	Granjon	10	10	6	10	10	10
	Forum Capitals	10	10	6	10	10	10
	Sylvan Capitals	4	3	4	7	4	10

		Legibility	*Vigor—design of characters*	*Vigor—blackness*	*Grace—design of characters*	*Grace in mass*	*Novelty*
Strong Display	Caslon Bold	6	4	7	4	4	5
	Garamond Bold	6	6	7	4	4	6
	Jenson	5	5	7	4	4	0
	Bookman (Antique Old Style)	10	5	6	3	8	0
	Cheltenham Bold	7	4	8	2	2	0
	Cloister Bold	6	6	7	6	4	4
	Century Bold	6	6	7	2	2	3
	Kennerley Bold	5	6	7	5	3	5
	Goudy Modern	7	6	8	4	4	8
	Goudy Antique	5	8	8	5	9	10
Innovations	Nicholas Cochin	4	3	6	2	6	10
	Mercure (N. C. Outline)	4	3	2	2	6	10
	Goudy Open	7	6	4	4	6	7
	Narcissus	2	2	7	0	0	10
	Eve	2	1	3	3	2	10
	Lutetia	6	7	4	5	4	10
	Greco	3	4	6	2	5	10
	Bernhard Cursive	5	6	2	2	7	8
	Bernhard Roman	4	2	2	2	2	10
	Gravure	3	5	5	3	0	10
Very Black	Goudy Heavy Face	4	8	10	2	0	9
	Cooper Black	3	10	10	2	1	6
	Greco Bold	1	2	10	1	0	10
	Broadway	1	4	10	0	0	10

assumed to be a single design, whereas there are various faces more or less Caslonish; no notice is taken of the fact that types vary in quality through their various sizes; Gothic is not mentioned. Gothic—the newspaper standby—in its various manifestations has little to commend it except simplicity; it is not overly legible,

it has no grace. Gothic capitals are indispensable, but there are no good Gothic capitals. The typefounders will do a service to advertising if they will provide a Gothic of good design.

LETTERING

PAPERS and types are tools supplied to the designer of advertising ready made. He picks what he wants from the stock on the retailers' shelves. But the next pieces of apparatus, drawn lettering and ornaments, are made to his order. How these latter affairs turn out is more or less "up to" the advertising architect; whereas in the case of paper and type he may reasonably claim that his responsibility is less because he is obliged to use what he is able to get.

Drawn for the job

The expression "hand lettering" is used to designate lettering drawn by a designer for the specific job. The virtues to be looked for in hand lettering are, generally, the virtues to be looked for in type. When this kind of lettering is used in combination with type there are two ways to regard it. One way is to say that, since the reader has to pass back and forth from the type to the lettered lines, and *vice versa*, the drawn-to-order lettering should follow as closely as possible the style and details of the accompanying type. The other way is to say that since the lettering is *not* type it should be quite different from type and not look like it at all. The first way provides *unity* in a given advertisement and, usually, better design. The second way furnishes more liveliness.

Taking liberties

Drawn lettering is not subject to the rigidities that restrain type. It can move about more or less as it pleases. But this freedom to maneuver may turn out

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to be a temptation to stray in dangerous ways unless the draughtsman (or the layout man looking over his shoulder) has due regard for legibility and the other calligraphic virtues. When there is no type present to set a rigid style (on a package wrapper or a label, for example), when all the text is hand lettered, the draughtsman is free (within the bounds of legibility) to take what liberties he likes with the shapes of the characters. The excellence, or otherwise, of his product will then depend upon his taste and upon his knowledge of the anatomy of letter forms. It happens luckily in lettering that designs in the best taste, artistically speaking, are usually the most legible.

odd but within bounds

Trade-marks, signatures

There is one kind of drawn lettering that is *not* subject to the advertising designer's behest—trade-marks, firm signatures, etc. These affairs are usually so badly designed that they act as handicaps upon the designer's skill. He has to take them with his eyes shut, so to speak, and work them into his scheme in such fashion as will do the least harm. By rights, of course, such matters as trade-marks and signatures ought to be the high spots in his composition—bits of "eye attraction" to give the final satisfying touch to his scheme—but the gods rule otherwise. Sometimes the indigestible "bugs" can be worked over into some more palatable shape, but not often.

ORNAMENT

Why decorate?

How does ornament serve advertising? Why do proprietors of valuable space give up perfectly good money-making areas to be used as gardens for growing intertwining vines of extraordinary varieties and various kinds of wiggles?

Theoretically the motive that inspires the use of decorative material is the desire to "dress up" the

advertisement and make it look handsome. Actually the impulsion to "decorate" is, I think, imitative. Jones has ornamental flourishes in his advertisement, therefore Smith must have them, too.

Limitations of ornament

As a matter of fact, most of the so-called decoration used in advertising is a kind of weed—takes up valuable room and yields neither fruit nor flower. Starting with a rough-and-ready rule (to be qualified later), one may say: Never use ornament in advertising—have the good looks of the design depend upon a tasteful use of the active working parts of the design, the type matter, and the details that actually get the argument forward. The austerity of the rule may then be softened by saying: Do not use ornament unless you are absolutely sure that its use will add to the good looks of the design. And then, if you are sure that it is indispensable, use the ornament pure—use it for its own sake alone, to add richness and liveliness to the affair—not to get practical work done. It is unwise to wreathe carburetors and peppermint lozenges into an area of decoration; they are not at home there and their uncouth behavior may add a touch of burlesque to an affair that was probably meant to be perfectly serious.

Dilemma

It must be admitted that the advertising designer is badly off when he is confronted by the need to use decorative material. He is about as comfortable in his judgments as a novice in a drug store forced to fill critical prescriptions from the bottles with the funny names. Unless he is trained in this specialized art, how is he to tell good from bad? Some of the material offered him as 100 per cent pure is exceedingly deleterious—calculated to complicate and befog and obscure the most pellucid narrative.

A rough test of quality

If the advertising designer is inexpert in the decorative art there is only one rule that can be quoted to guide him. Ornamental material that is inferior shows

its inferiority quite plainly in one respect—it is stale. It is made up out of old themes that were once fresh and sprightly enough, but that have been worked over and over so many times by so many generations of men that they are now dingy and threadbare. Let him be suspicious of the signs of age. Old themes are fine enough if you know how to pick and use them—but, nevertheless, let him look out for fox marks and mold and the stains and abrasions of time! Present-day design that consciously apes the antique is inferior design.

But even when ornament is bright and fresh and new there are many ways in which the inexpert may go wrong. . . . I think that the cogency of the rule, Never use . . . etc., will present itself to him in a convincing light. There is *incoherent* ornament to be avoided—meaningless dabs and blobs that have their highest expression in the lines used to frame pictures in the newspapers—babblings of idiocy. There is *awkwardness* to be avoided—lines that perform with the grace of a camel. There are too many things to be avoided. It is a difficult subject!

PICTURES

Layout and pictures

When one comes to the subject of pictures used in advertising, the horizon retreats so rapidly and the field of view expands into such remote perspectives that the commentator is dazed!

Up to this point the layout man has been represented as having a free hand in the selection of his elements, and full authority to shape them to his ends. But here he must surrender the bâton. The quality and content of pictures are things beyond his control. They come to him ready made. Whether or not pictures shall be used; whether they shall be line, tone, or color; how

many shall appear in a given space—these questions are usually settled by the powers higher up. Strictly speaking, there are only two points about pictures that fall within the limits of the designer's authority—what their size shall be; and where they shall be placed in the field of the design. But pictures play such an important part in transmitting the advertising message that the designer cannot afford to shelter himself behind a strict interpretation of his responsibility and let it go at that. He is forced by mere mass of material to get together a certain fund of judgments about pictures.

The picture and its job

Here are excerpts from such a file: Advertising pictures need to do actual advertising work. Mere beauty for beauty's sake has to be dismissed as not sufficiently pertinent. Space is too valuable to be used merely as a picture gallery. There is another reason besides that may be adduced for keeping the picture strictly to its job. I have a notion that this American people is not "picture-minded." By that I mean that the art side of pictures does not mean much to the average person. We are "word-minded," rather. Until the art of a picture is explained *in words* by the omniscient art critic its message is not understood. There is only one kind of pictorial representation that we seem to be able to read easily and naturally, namely, the newspaper cartoon. A picture for advertising purposes needs to copy the method of the newspaper cartoon. It must tell a story graphically. Moreover, it must make sure that the story it undertakes to tell would not be told better in words. Advertising pictures need to be made so that they can be read on the run. The percipient can be expected to pause and ponder only in the case of pictures that explain construction, or texture, or other technical points. Obviously this point about clear and rapid statement applies with particular force to out-

Must be brisk

of-door advertising on billboards, and to window displays. It is a rare sight to see a group of automobilists dismounted from their machines gathered about a billboard deciphering its message.

The designer will advise, then (if he is consulted), that the pictures supplied him be something more than mere eye-catchers—that they be as pertinent to the argument as the copy itself. The eye-catching part of the job can then be left to his skill in putting the pictures in the right place—a subject to be discussed in the last part of this book.

Given the pictures, the means for getting them upon paper are extensive, as the list bears witness:

Wood engraving
Copper-plate engraving
Straight photoengraved line, from { pen-and-ink / brush / crayon }
Line with Ben Day
Line with flat color
Line with Ben Day color
Line with manipulated half-tone color
Flat color *per se* (in the manner of wood-block prints)
Ben Day color *per se*
Half-tone
Combined half-tone and line
Highlight half-tone
Half-tone with flat colors under
Two-color half-tone
Quadricolor half-tone
All these by offset process
Rotogravure
Rotogravure in color
Gelatine process
Lithography
Photogravure

Harmony with type

Certain ones of these methods have a particular harmony with type printed on antique paper, namely, wood engraving, photoengraved line, flat color *per se*. Besides these there are offset, Ben Day, coarse-screen half-tone, rotogravure, lithography, gelatine process, photogravure, that are antique paper methods but not quite on such sympathetic terms with type as the foregoing three. The rest call for smooth coated paper, and are still farther away from the ancient type traditions.

Pictures, not copy, set the pace

The traditional typographer was always trying to make pictures come into some kind of harmony with his type page. But type takes a decidedly secondary place in the technique of advertising design when pictures are present. The center of gravity shifts from the old location where everything had to be contrived to give type the best chance, and takes up a new position where pictures set the step and call the tune. The paper, the method of printing, the style of the type, all have to conform to the inexorable demands of picture processes. Even the copy itself has been known to wait until the picture part of the presentation has taken definite shape.

It is obvious what obligation such a state of things lays upon the designer. He has to become conversant with the methods of engraving picture plates, and with the demands that those plates make upon paper and the process of printing. It is beyond the scope of this text to enter upon a discussion of these interdependent factors. That is an examination that will have to be pursued in the shop or in special technical treatises. Here there is room for only the scantiest comment upon the peculiarities of the various ways of printing pictures. The following catalog does not aspire to present new facts. It aims merely to run a line across the region of process engraving to guide the casual wayfarer. The informed reader will skip it. The student *a priori* will want to follow up lines of research for himself. The list may provide him with memoranda.

Burin

1. *Wood engraving.* The father of relief line methods. Blocks were cut at first on a plank with knives and gouges; later with a burin on the end grain of box-wood. "Relief" in contradistinction to "intaglio." Relief plates have ridges that stick up in relief, whose summits take the printing ink and stamp it onto paper. The valleys do not catch any ink and consequently leave

white spaces on the paper. "Line" may be defined thus: when the unaided eye can plainly see white paper between the ink lines, the process is *line;* when the printed points of ink are so small that the eye cannot see them as separate dots, the process is *tone*. Prints from wood engravings are in the greatest possible harmony with type. Sharp and clear cut. The method is mostly used now for machinery and catalog cuts. But capable of the highest degree of artistic excellence in the hands of an artist. Any kind of paper; preferably antique finish.

Line

2. *Copperplate engraving*. The oldest "intaglio" line process. Lines cut with a burin in a smooth copper plate. Cut by hand and printed by hand; ink spread on the plate and wiped off again; some ink stays in the engraved lines and is squeezed out on to damp paper in a machine like a clothes-wringer. Cannot be printed along with type (type being relief printing). Steel engraving is a similar process. Copperplate is used now only for social forms, visiting cards, etc. An artist's process. Brilliant sharp prints. Antique paper. The aristocrat of line processes *per se;* but few artist-engravers alive.

3. *Straight photoengraved line*. Plates in relief made by photochemical process on metal. Copy has to be in line exclusively, pen-and-ink drawings or other drawings in line. Cannot use drawing in tone, rubbed crayon drawings or water-colors. Line plates print on any kind of paper. Not quite so sharp as wood engravings because the valleys, having been eaten away with acid instead of being cut with a sharp tool, have microscopically ragged edges. Correct handling yields a facsimile of the original drawing. A process for *copying*, not a means for original expression like wood engraving or copperplate. Harmonious with type, particularly suitable for antique paper.

Ben Day

4. *Line with Ben Day Tone.* Relief, line. A line plate as in (3) with a stippled tone added. "Ben Day"—a process (invented by a person of that name) for putting little dots on a line plate wherever you want, thus making an even gray tone. The effect of a pen-and-ink drawing with a flat wash of water-color added in places. The tone looks mechanical because the small dots that make it are arranged in mechanical patterns. The dots make a tone, but you can see paper between them, so we may call the process line. Coarse enough to print in a newspaper and used on rough-surfaced papers (not on smooth papers, where the effect can be got more delicately with half-tone).

5. *Line with flat color.* Relief, line. Line plate as in (3) with solid colors printed from flat plates. "Solid" means not broken up with stipples or dots, a flat, even surface of ink without shading or modulations. Each color requires a trip through the press. Any kind of paper; but, being a line process, particularly suitable for antique papers. Sympathetic with type.

6. *Line with Ben Day color.* Relief, line. By the use of Ben Day tones the colors can be given some degree of shading, and can be overlapped to produce secondary colors. Otherwise as in (5). The comment in (4) about Ben Day and paper surfaces applies here and in (9).

7. *Line with manipulated half-tone color.* Relief, line and tone. In this case the color plates are made by means of a half-tone screen instead of by Ben Day, to print on smooth papers. The result is more delicate because the half-tone dots are so fine that they cannot be seen as separate dots, but blend into an even tone. The color can be shaded or can be flat. Colors can be overlapped one on another to produce other colors, yellow over blue to make green, etc. S. & SC. or coated papers.

8. *Flat color per se.* Relief, line. Flat areas of solid

color without the pen-and-ink outline, in the manner of wood-block or linoleum prints. Poster effects. Theatrical posters cut on pine planks are humble members of this family. Any kind of paper, but best on antique finish. Once through the press for each color. To a limited extent secondary colors by overlapping primaries.

9. *Ben Day color per se.* The Ben Day tones can be manipulated to produce effects in full color, after the manner of a quadricolor half-tone but of coarser texture, printable on antique papers.

Half-tone

10. *Half-tone.* The usual tonal process. A mechanical method for breaking up a tonal picture (*e.g.*, a photograph) into minute points on a metal plate. The microscopic points print dots on the paper. The dots are of various sizes, and are so small that the unaided eye cannot perceive them as dots, but sees them as a blended tone. The range of shading is from almost solid black to almost white; but the areas that appear to be white have a minute stipple of black dots over them. Of various degrees of coarseness, some coarse enough to print in a newspaper, but mostly on M. F., S. & SC. or coated papers. The degree of fineness is stated in "lines"; 80-line screen, 133-line, etc.; the higher the number of lines the finer the dots.

11. *Combined half-tone and line.* Relief, line and tone. "Combination plates"; part of the picture in tone, part in line—*e.g.*, a half-tone portrait with a pen-and-ink border.

12. *Highlight half-tone.* Relief, tone. A further treatment of the half-tone plate that etches out all the minute points of the white areas (the areas that are clear white in the drawing), and permits those areas to show as clear paper in the final print. Otherwise as in (10).

13. *Half-tone with flat color under.* The usual half-tone

print with flat areas of pale color under various parts, pink under the faces of a picture, say.

14. *Two-color half-tone.* Relief, tone. Two half-tone plates, made from a colored drawing; the first made the usual way, to print in black, say; the negative for the second made through a transparent "color filter" (colored liquid) that selects all the red in a drawing, or whatever color is wanted. Or two half-tones, each made through a color-filter, perhaps to print in red and green. The two plates printed one over the other.

15. *Quadricolor half-tone.* Relief, tone. Full-color copy of a picture painted in full color. Four plates made mechanically by the half-tone process, the colors selected with color-screens. To print in four colors progressively—yellow, blue, red, black. The half-tone dots are arranged so that they combine (optically) to produce all the colors of the original picture. Special coated paper. Four times through the press.

Offset 16. All these by *offset process.* Printed first on a rubber blanket and then from the blanket on paper. The method permits one to print fine-screen half-tones on rough paper.

Intaglio 17. *Rotogravure.* Intaglio. A modification of photogravure that can be printed rapidly on a machine instead of slowly by hand as in photogravure. Most of the pictorial advantages of photogravure, rich blacks, full tones. A fine half-tone screen used, but so fine as to be invisible. No pure whites; a film of ink over the whole area. Special paper. In newspaper practice the type is etched on the plates along with the pictures.

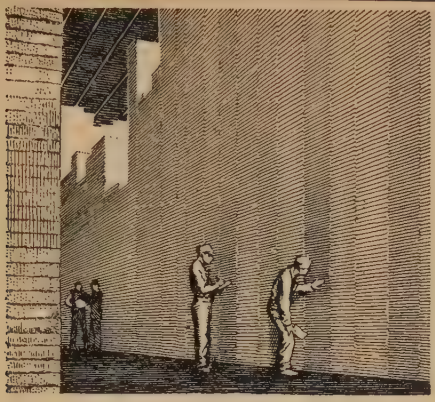
18. *Rotogravure in color.* "Roto" plates printed progressively in color as in quadricolor.

19. *Gelatine process.* A full-tone process (*i.e.*, a continuous film of ink; not a tone made up of microscopic dots as in half-tone). The plate prepared mechanically by photography.

20. *Lithography*. Planographic—*i.e.*, neither cut *in* nor cut *up*. Printed from flat metal or stone in a special press, not in combination with type. The stone prepared either by photographic copying or by hand. *Planographic*

21. *Photogravure*. Intaglio, full tone. The aristocrat of facsimile tonal processes. The plates made partly by photography and partly by hand. Printed by hand in a special press, not in combination with type. *Intaglio*

This section may conclude with a remark about ink. Ink has been left out of the list of apparatus. It might seem to be just as important a part of the kit as paper or type; but it is not, because it does not influence any choice or manipulation of materials so far as the layout man is concerned. The things that the advertising designer has to think about are the things that shape and influence his design. And, peculiarly enough, this vital intermediary between plates and paper does not shape or influence his design at all. *Ink*



Product

HAVING circumnavigated the workshop and glanced at the tools of the trade, the next logical step will be to make a list of the things that the layout man helps to produce. These things are so well known to everybody (they drift in on every mail, leer out of every journal, crowd in between our eyes and every rural prospect) that a bare list of their names projects them into the full light of the sun with every lineament plain.

A bare list is all that this section really needs to be, merely to call before the designer's eye images of these various forms. But I have embellished it a bit. It is my idea to have the section serve as a kind of intermission, an *entr'acte*, a pause for general conversation while the scenery is being set for the long last act. So I have scribbled comments on the margins—comments of an informal personal nature; not aiming to develop any startling facts, nor to plumb technical depths; merely

gossip about the persons of the drama and the general state of things.

Newspaper advertisements. Can an advertisement on a newspaper page afford to be polite? Politeness in such a place is novel and unexpected enough in itself to be startling and conspicuous. But a newspaper advertisement has to fight for its life. The conventional way for a small newspaper advertisement to thrust itself upon the attention of the world is by the use of ink, plenty of black ink; the fact that it is a conventional way should give the astute designer pause. Newspaper advertising and billboard advertising are two forms of publicity that move at sixty miles an hour. There are certain handy sizes of newspaper space, two columns by 90 lines, three columns by 125 lines, four columns by 170 lines. A full page is an invitation to skip and pass on to the next page. The newspaper composing-room cannot be expected to provide "style." Style has to be imported from outside, in the form of electrotypes.

Periodical advertisements. Newspaper space is "plano-competitive" (new word); periodical space not so much so. Fractional-page advertisements in the proletarian magazines have to ward off competition, but the visual field is smaller. Eighth-pages, quarter-pages, half-pages in the aristocrats can manage to be reasonably polite —not so much call for snatching. A full-page advertisement in any magazine can afford to deport itself as though the world were inhabited by gentlemen. The world isn't, of course, so the privilege is waived.

Broadsides and folders. One assumes that the postal rate covers the cost of transportation. If this is not the case, then broadsides and folders account for a part of the annual deficit in the post office. Such ones as are distributed by hand cannot be included in this item, of course. But even these have a bearing upon the eco-

nomic state of the nation: from year to year they increase the run-off of the rainfall.

Booklets are like the leaves of the trees—numberless. It would be a relief if they emulated foliage in another respect and were of infinite variety. I suppose one booklet *does* differ from another in glory; the features of any particular booklet are probably quite distinct and individual to its parents. But as they come to me they all might as well have been born in an incubator.

Illustrated letters, one assumes, ought to stay in place as letters, and not arrogate to themselves functions of folders and broadsides—however . . . . The theory is that the recipient thinks that he has got a letter, and is further surprised and delighted to find that his correspondent was thoughtful enough to include supplementary information on pages two and three. One wonders. Probably more surprise than delight.

Stuffers are the naïve little slips that snuggle in among the folds of business letters and drop out demurely. Unless they look pretty sharp they are likely to get lost in the rush to find out what's in the morning mail. When they arrive in company with bills they have to behave with almost superhuman tact. Bright colors. Gay, unexpected, surprising—but tactful, before everything else, tactful.

Calendars. I need a good legible calendar to hang in a place where it can be seen from all points and all the time—so I cut off the pad (which is so-so, not particularly good, but it will serve) and throw the decorative merchandising portion into the waste basket. It is strange that it never occurs to the donors of these calendars that a calendar, to serve any useful purpose at all, has to be displayed in a strategic position—a place of grand optical focus. I don't mind their merchandising comments; only, one can't quite go the tone in which these are usually made.

On 300 days in the year—or add 65 more if it is for home consumption—your beneficiary's eye will travel to this placard. Which would seem to suggest that considerable foresight ought to enter into the project of a calendar.

Blotters. Part of the desk equipment, not a handbill. The pleasure is all yours (who send it) if the useful rectangle of absorbent paper looks like a notice of a cattle sale. A humble form of advertising, but by no means to be slighted because it is humble. Here is a place to think the thing through to the consumer; picture it on his desk. It carries the firm's honorable name; it is a representative; it involves a question of courtesy. Will it blot?

Catalogs. Paper salesmen. Like the gentlemen of that honorable profession, they are forced, in these latter years, to progress to super-salesmanship. The old-fashioned, simple price-list will not serve any more. For plain but honest countenance, and habiliment neat and brushed but not particularly swank, you have to substitute something more in the Fifth Avenue way. . . . But does the customer insist on these blandishments as part of the transaction? Has the customer changed, too? Does he lean back farther, and refuse to sign until the aura takes on just the proper tint? May it be that this psychological super-salesmanship tends to change the "come-on" into a "hold-off"?

House organs. The pressure to be smart is too great. Boil the thing down to the quintessential reason for issuing a house organ, and let the residue solidify in the simplest possible typographic form. The result will startle you (in the midst of a ruck of smart house organs) by its conspicuous individuality and air of solid conviction.

Street-car cards. Uneasy affairs. They behave like nervous children, fidget and squirm and writhe. A rack

full of these neurasthenic adolescents is really a horrible thing to look at. Why cannot some one of them get hep to the fact that it would be conspicuous if it just stood still?

Window cards. If it blocks the sidewalk it is a good display; if it induces the spectator to go in and buy, it is better. But, after all, the work that a window card is expected to do is the same work that a billboard does. Hold the vagrant glance for an instant, and in that instant drive home a phrase—a phrase that will rankle in the victim's mind until it engenders a bright new craving. A window card kills at eight feet—the same range as a street-car card.

Billboards. A hail from the roadside: "Hey! You! Soaplets!" It takes skill to make a noise like that melodious and alluring, but evidently they do it; consult the statistics. Mural decoration, at its best; at its worst—but we will not go into that. Placarding is a venerable art, older than paper. Archæology is indebted to it for such things, for example, as the trace of the line of Roman forts from the Rhine to the Danube. But even the more grandiloquent emperors were modest by the side of the modern craft; in acreage, at least.

Package designs. Merchandise and advertisement in one. Packages ought to be able to sell themselves, without outside help in the form of "space." The source of the ornamental detail on the outside of "package goods" is a profound mystery; no human brain could give birth to these singular contortions. Do the lithographers have machines to which they intrust such details? . . . But, no, machines trace mathematical, comprehensible rhythms and curves.

Letter-heads. Envoys; responsible envoys, their deportment critically observed, in the public eye all the time. In a special way advertisements of the firm's tone and standing. They work at a distance, too—if the impres-

sion they make is unfortunate it cannot be checked against countervening facts locally known, and corrected.

Labels. An excellent means for projecting the firm's individuality. If the firm has any. If it has none, the firm assumes that the commodity can be bought ready-made from an art service; singularly naïve assumption. Labels and letter-heads go on for a long time spreading an impression; evidently worth while to see that the impression is the one intended.

Firm signatures. Cryptograms, usually; script containing a meaning artfully concealed. A certain type of firm signature can be traced back to some complacently assured proprietor who wrote his name on a slant, with a flourish under, and said, "Aha!"—whereupon all neighboring proprietors within his field of influence wrote their names on a slant, with a flourish under, and said, "Aha!"

PART II

Technique

I

THE ACUTE reader will observe that the text of the book breaks into two parts at this point. The over-acute reader will dismiss the line of cleavage as a typographical flourish—as an effort on the bookmaker's part to break up a bleak expanse of letterpress into negotiable fragments.

Terra nova

It is more than that. Here is a frontier. Entering upon Part II, you cross a boundary. Part I was an examination of things. And all of the affairs examined were at rest—things standing still—machines under dust cloths; stock on the shelves. At this point the investigation enters upon a new phase. The matters to be examined next are processes—ways of doing things—parts moving. We undertake now to study the ele-

ments of an advertisement in solution—in the act of crystallizing into a settled and final state.

Terra incognita

And not only does the character of the subject-matter change, but the method for conducting the investigation itself will have to be altered also. Part I was a Cook's Tour—not much time to stop and look; more or less what everybody knows or knows about; beaten track, guide-books, maps. Part II traverses *terra incognita*. If we get through at all it will be as a column of exploration. The compiler (serving as guide) will flounder along a trail as long as it looks hopeful, and then abandon it for another—without finding any satisfying fact in either, you may say. There will need to be room for discursive comment, for returns over known ground; there will have to be patience while heaps of platitudes are poled over to see if any helpful hint may be found thereunder. Systematic attack or orderly development cannot be expected under such conditions. We will take things as they come. . . .

The aim of Part II

My purpose in Part II will be to get an answer to the question, How do you design an advertisement? We want to find out how the mind of a layout specialist works; what he does to the material submitted to him and why he does it. We want to know how he starts his process and how he reaches his conclusions; how he knows when the thing suits him; what precepts guide him; why he rejects this and the other possible arrangement of elements and finally settles on that. We ask: "What makes you choose just this particular size of type for the space? Why do you put the picture at the bottom instead of at the top? Just what are you trying to get at, anyway?"

The method of research that I want to use first in pursuit of answers to these questions is a method that might reasonably be deferred to a later place in the series—put aside until various other points in the

problem had been looked into. I inject it here because it helps to clear up bits of technical slang that confuse one if they are left undefined. The method is out of place here at the beginning because it plunges directly into the esthetic department of design—and one would prefer to discuss certain other points first—practical points that are more important.

The method that I want to use first is one employed by students of psychology. The investigator in that science scrutinizes the stream of consciousness in his own mind and tries to find out from its behavior as much as he can about the machinery of thought. I use my own operations as subject-matter because my own mind is the only one I can get at. I have taken a typical piece of work and have asked myself questions about it as I went along. The steps that follow are answers to the questions.

How the designer begins to design

The typewritten copy is spread out, the space ruled off in pencil, or a sheet of paper cut the given size. Study of the space, and of the copy, evokes in the imagination misty images of ways the booklet, or what not, might appear. Some quality of the advertised product, of the people to be interested; some feature of the copy's comment—one of these things provides a first vague hint of the way to begin assembling the material. I see a ghost of a printed result—I make vague scribbles, trying this way and that to draw lines around the image. The "hunch" begins to take on outlines; the first bud puts out other buds that unfold into practicable methods—or else encounter mechanical difficulties and are blighted. Out of the mist a picture emerges, a picture of an arrangement of elements that will serve the turn. I put it to the test of reduction to paper.

Trial sketches

I make two or three sketches the full size of the space allotted, in detail. These sketches are a trial-and-error method of finding out how the various parts fit together

and how they fit into the space. I am trying to get an arrangement that will read easily and emphatically and that will also, when glanced at, resolve itself into an interesting pattern. By "interesting pattern" I mean a distribution of paper surface and printed area that catches the eye because it promises to be something unusual.

There are three or four of these rough sketches; one of them makes the best use of the material. Why it "reads" best is not difficult to decide. Why it looks best and is most interesting as a pattern is a more complicated question, one that calls for a parenthetical journey of investigation. But before I take the side trip it will be well to proceed with the sequence of events and finish that.

Tracing-paper

I redraw the sketch that promises the best result upon tracing-paper. I consider more carefully such chances as there are to bring into play interesting pattern. Sometimes, of course, there aren't any; the matter has to be straight solid matter packed tight against the boundaries. All the points about spacing (to be commented on in the deferred discussion) are looked at more carefully and changes made to bring them into better play. The dimensions—margins, leads, etc.—are measured and marked down on the tracing.

Type specimens

By putting type specimen sheets under the paper I am able to tell pretty well what sizes of type will correspond with the roughly penciled lettering of the sketch, and the sizes are written down. In getting at the type sizes in this way my tendency is to get the sizes too large; this has to be looked out for. This layout on tracing-paper goes to the typesetter, and his proof emerges as the first real chance I get to tell what I have done—because I am not expert enough to determine from the layout itself whether or not I have succeeded

The proof

in measuring the type correctly. The set-up as shown

by the proof has to be criticized and changed in the metal according to the dictates of the original conception, and then I am confronted by a second proof, which may approximate my intention. The slump under 100 per cent is not chargeable against the compositor. It is the margin between what I want to do and what I am able to do. A second revision and a third proof, etc., may be justified.

Why make changes?

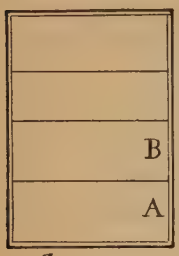
Some of the changes made in the first proof raise the question why I want to make any changes at all. What am I changing toward? By what rule do I add or subtract space and color (black) in the hope of improving the design? These questions lead back to the deferred journey of exploration, and I shall now plunge into that.

What we choose to see

Everything that passes in front of our open eyes has an effect upon our minds, attractive or repellent. The induced action may be microscopically slight, but the instant that tips the balance one way or the other is a crisis for the manipulator of advertising. Because it is not possible for us to give our attention to every single thing we see—we are obliged to choose out of the passing show what we shall really look at—what we shall let our eyes linger upon, while the rest is permitted to slip by unnoticed. Now these choices of ours, albeit so swiftly made that they are made unconsciously, nevertheless are made under the influence of definite compulsions, simple and universal laws of mental reaction. The designer of advertising has to know the incidence of these laws and to construct his design in such a way that *it* shall be the thing that the observer "chooses" to see.

The charm of variety

We know, for instance, that we do not like to look for long at the featureless mile after mile of a flat country (unless we were reared there), or at a horizon of never-ending hills. We seek to avoid the dull, the unstimu-



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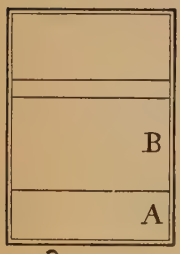

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3

4

lating, the stupefying zone of eternal monotony, world without end. We turn with pleasure to a prospect enlivened by variety because it *promises* something.

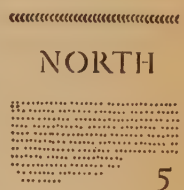
Now, mere divisions of space—merely areas in combination, quite apart from any consideration of what they contain, or mean—are stimulating and pleasant, or dull and uninviting. They attract just as variety in a landscape attracts, or repel like the monotony of a desert. How it is possible for mere divisions of space to be stimulating or dull may perhaps be shown by some diagrams in the margin. In (1) the large area is cut into four smaller areas more or less alike. The figure that this makes is all well enough, quiet and unobtrusive. But when you start moving the lines up and down as in (2), you arrive at something which by comparison with (1) is certainly more striking. In (2) you begin to get a pattern that calls attention to itself because it makes A and B different, etc., and there must be some reason for it all—something to be looked into. The effect is increased by adding a set of vertical lines. Obviously (4) has more life and go to it than (3). (3) is regular and settled down and finished, whereas (4) seems to have some notion of *doing* something. It will be noted that the areas in (2) and (4) are emphatically different one from another. They provide a variety and contrast of sizes all done up in one package. Variety and contrast are spicy elements of the "interesting," whereas monotonous uniformity is *not* interesting.

Everything done in typographic design breaks up a major area into smaller areas. The large area is almost always rectangular. The smaller areas are mainly rectangular. Vignettes, flourished lettering, etc., get away from right angles; curved borders make other than rectangular backgrounds; but the main dividing lines are horizontal and perpendicular. In other words,

typographical design on its "pattern" side is a process of designing with divisions of space—mostly rectangular.

Variety in typographic design

We want to prevent these divisions of space from becoming dull; we want to make them diverting and interesting. If I am placing a heading above a body of type and below a limiting boundary I will look out that my heading is not placed after the monotonous fashion of (5), where the spaces above it and below it are the same. I will try to get variety into the spaces by placing the heading as in (6). The same desirable state of affairs can be brought about all over the field by the same process. There are mathematical systems for determining the size of such spaces—*e.g.*, "dynamic symmetry"—but I shall not undertake to discuss them. What I do is to vary the spaces so that they will not all be the same size, and to regulate the variety of their measurements by some feeling I have for a thing called "rhythm." The simple varying of them without any particular consideration for a rhythmical scheme provides a certain degree of spice. The spaces will not be juggled blindly, to be sure; certain headings, or what not, will belong to certain sections of body-matter and will gravitate naturally toward their affinities. There is always the logical arrangement to be looked out for.

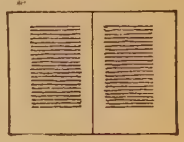


5

6

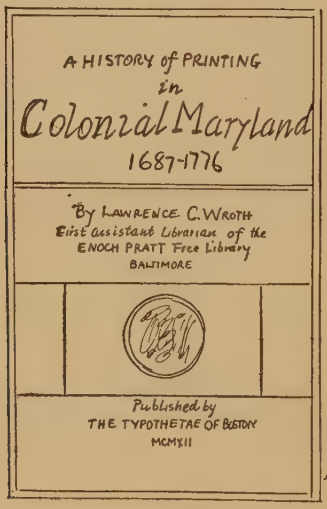
Rhythm

But emphasis must be laid on the word "rhythm." It is a most important part of interesting pattern, graphic or otherwise. It is a part of the charm of poetry and of music. Rhythm is the thing that puts life into a design—keeps it from being dead and mechanical. In graphic space design it may be crudely defined as a living ratio or size-relation among various parts. An instance is the series of ratios of areas in the well-proportioned margins of a book. The rightness or "well-proportion" is all in your eye, but it is a definite and positive thing, nevertheless. There are mathematical formulae for getting these proportions—bottom : fore-

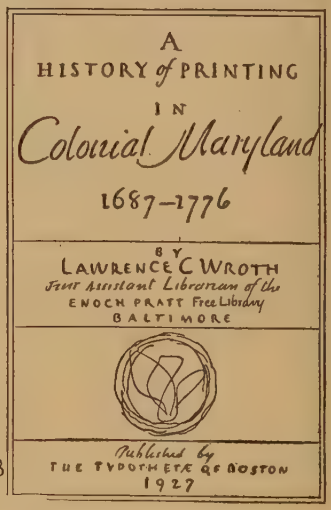


edge :: x : y—but for the liveliest kind of design the artist has to depend upon his own trained sense. The simplest example of rhythm is a pulse beat, or a uniform wave motion, or a picket fence. From that simple beginning you progress by steps of increasing complexity until you arrive at groups of rhythmic relations that are very complex. Notice the diagram of the candlestick; in that diagram there are no two spaces that measure the same, but they are sorted and distributed according to a sense of rhythm that has for its element of charm the same quality that makes a wave motion more interesting than a straight line. There is only one way to acquire a sense of rhythm so far as I know (if it can be acquired), and that is by a critical study of good examples, and by your own trials and failures based thereon, extending over a considerable period of time.

How these points about variety and rhythm of space relate to typographic design may be illustrated by a brace of examples. Diagram A is a student's layout for a title-page, offered for criticism. The adviser pointed out how the panels cut by the horizontal rules were too



A



B

nearly alike in size to make a lively pattern, and how their lack of rhythmic relation one to another produced a major area that was dull and uninteresting. He advised that the panel containing the title of the book—the most important item—be made conspicuously larger than the others, and that the other three vary in size, their measures being determined by a sense of rhythm, as in B.

He pointed out further how the type elements failed to relate spatially to the panels they occupied—how they seemed to have been schemed as a page without rules and then the rules added as an afterthought. And how the two vertical rules in panel No. 3 introduced a faulty pattern element—how they forced the design to expand sidewise at a point where the rhythmic requirements of the pattern demanded a constriction. This need for a narrow element in panel No. 3 grows out of a pulse-beat, or wave-motion, or rhythm, that runs through the design: a *long line*, a short line, a *long line*, a short line, etc.

Variety via contrasting lines

There is another kind of variety that I want to get into the design: the stimulating effect of sudden change. I have made use of contrasting sizes of areas to liven things up. Now I want to go ahead and use the element of contrast in another way. In this affair we are trying to make things as lively and noisy and conspicuous as we can, and here is one of the means provided. Contrast of *lines* is a kind of optical explosion. Lines that cross each other make a sort of visible crash. Lines that collide at right angles make the greatest possible linear contrast. Assume that there is an element to be worked into the advertisement (possibly a picture of a toothbrush) that makes a long, narrow panel up and down. If the copy permits I can take a part of that and make an emphatic line out of it, cutting it across the upright panel at right angles, in strong linear contrast. Each

element helps to make the other more conspicuous. If I have no vertical pictorial panel at my disposal I can still produce contrasting lines by running a strong type line across the field and meeting it with the edge of an area of text matter. In such a case it is obvious that I will avoid gaps and indents in the said edge. And I will continue the line of the edge above the strong type line if I can by means of an ornament or a picture or a word. It will be observed that all these lines under discussion are not lines actually existing. They may be imaginary lines that connect conspicuous features of the design—the dotted lines of the comic strip, extending from the protagonist's eye to the cranium of the victim. Lines contrived in this way (by placing conspicuous elements in the requisite positions) not only tie the design together—provide unity—but contribute their own share to the general gayety, particularly if they are lines on a slant. The diagram shows how a line that runs from the heading to the signature serves to locate the beginning of the paragraph. It shows, too, how this imaginary slanting line and the slanting lines of the italic heading act together to produce a vigorous contrast, hence a conspicuous pattern. There is still another kind of contrast to be brought into play—contrast with surrounding matter which will be discussed in connection with newspaper advertising.

Unity

We turn next (still pursuing our quest of the things that make an advertisement attractive and interesting) to a subject that moves to a much quieter *tempo* than the last, namely, *unity*. The word "unity" may not make any sharp picture in the mind. These bits of technical slang have a way of going fuzzy at the edges. . . . I want to make my design so that it neither scatters itself aimlessly all over the field, nor rambles off into contiguous areas and attaches itself to matter

owned by other proprietors. In other words, I want to give the design unity. The simplest way of doing this is to make a centered, symmetrical arrangement within a border of white paper or ornament—drive a stake down in the middle of the field and tie everything to it. Such a symmetrical design achieves unity—at the expense of certain other valuable qualities. Symmetry is static—that is to say quiet; that is to say, inconspicuous. Furthermore, it does not give much chance for the development of irregular areas—and irregular areas are assets. But notwithstanding the quietness of a symmetrical arrangement—because of it, in fact—there are many kinds of advertisements, or parts of advertisements, that are best thrown into this symmetrical form. They are best in a symmetrical form in such cases because then they contrast vividly with surrounding matter that is not symmetrically disposed.

Irregular patterns are assets—but even irregular patterns need some kind of balance within the field of the design. Otherwise they would not have any organic structure at all. There is a kind of unsymmetrical balance that can be used to ballast the design and still give a chance for all the irregularity that I may desire. This irregular kind of balance has been known for a long time as the "principle of the steelyard"—where a heavy weight near the fulcrum balances a light weight out on the end of the beam. The diagram shows how this principle applies to typographical layout.

The steelyard idea applies also to the balancing of color. You will notice that "color" in typography usually refers to degree of blackness. The desirable qualities of variety, contrast, and unity can all be worked out in terms of color as well as in terms of space. The diagram shows how a small spot of "color" will balance an extensive area of gray type matter.

The axis of top-and-bottom balance in a rectangle of printing crosses the space a little above its center. You can test this trick of the eye, that sees the optical center a little above the mathematical center, by looking at a type character "s" upside down. The vertical axis of balance on the page of a book or of a folio is displaced a trifle toward the hinge side of the page, as though the opposite page exerted a gravitational pull. In other cases the axis is at the center.

The designer who laps one area over another is aiming at unity. Unity can be accomplished by means of a predominant line or a predominant area. This device is useful in the case of a composition that is made up of a number of small dissimilar elements. If one of the parts—letterpress or picture—can be made to lord it over the rest, and all the others be kept to a more or less uniform size, the design will "hold together." Or if a predominant line can be struck and the parts "flagged out" from that, this (optical) line will stiffen the heterogeneity into discipline.

Unity is, in a way, a weapon of defence—against surrounding competitive matter. It is more valuable, therefore, in such things as small newspaper advertisements than in mailing-pieces and matters of that kind which work in less violent surroundings. It is a fine, gentlemanly trait, however, under any conditions. Unity contributes orderliness and coherency and a civilized state of things generally. Whereas the Contrast family are all savages, more or less. The desirable thing in advertising, as in life, is a nice balance between civilization and a state of nature.

Such are the blaze-marks along the first trail into *terra incognita*. If the adventure has been worth while it will have turned up rough indications of the meaning of Variety, Contrast, Balance, Symmetry, Rhythm, Unity, etc., and will have hinted at the relation of these

esthetic abstractions to the problem of typographic design.

II

Conspicuous

THE INSTANT an advertisement enters active life it has to meet a crisis—the most critical in its career—it has to manage that it shall infallibly be *seen*. It has to thrust itself full in the eye of a reluctant percipient, an individual who does not want to look at it at all. In the existing state of the craft the designer will do well to assume (in spite of what the publicity specialist tells him to the contrary) that the person at the other end of his equation is reluctant, surfeited with beauty, dull to the most seductive argument, fed up. The general "recipient" public may not be as weary of advertising as all that—it may, indeed, buy the periodical for the sake of the advertisements alone. Nevertheless, the assumption of a bored audience is a good base line for the designer to start from. His first problem, then, is to make his advertisement superlatively *conspicuous*. How is it done?

And legible

The second crisis follows immediately upon the heels of the first. Having snatched the person's attention for an instant, the advertisement has to be ready to recite its piece glibly, easily, without halts or stammering. The letterpress has to move upon greased ways. The designer's second problem is to make his arrangement of words and pictures superlatively *legible*. How does he do it?

Answers to these two questions, if they may be obtained, will go far to furnish the designer's handbook. Such answers would traverse the whole field of practical advertising design. Visibility and legibility are the prime practical virtues of the graphic side of advertising. The other virtues that may be demanded—

distinction, authority, vernal freshness, grace—have to be grafted upon that prime twin stalk. With visibility and legibility accomplished, a design may be rustic and uncouth, but it will still be effective advertising.

In the next section of criticism I want to hold up these two qualities, one at a time, by the side of the various products of advertising design in their order, and see how the qualities apply to those products. For this procedure it will be necessary to split advertising products into the groups that are already ordained in the profession—"space" advertising, "direct" advertising, etc.—because the two virtues apply differently in the various classifications. We may begin with the "conspicuous" feature, and with "space."

SPACE ADVERTISING

"Space" is to be studied in two grand divisions: newspaper advertising and periodical advertising. For the purpose of this criticism the term "periodical" is assumed to cover all recurrent publications other than newspapers. The first section of this consideration of space advertising is concerned with newspapers. It will reach to a greater length than the sections that follow it, because various topics pertaining to the whole range of printed advertising will need to be taken up—and once they are up they may as well be disposed of.

Newspapers

Contrast The great lever for prying up a newspaper advertisement to the level where it will "stick out" is *contrast*. As has been mentioned above, a newspaper advertisement has to do its work in the midst of uproarious surroundings, and the degree of contrast necessary to override the uproar is extreme.

The terms are fixed: gray ink on gray paper, smudgy

presswork, rectangular area in the middle of a shouting mob. Here you have competition for attention raised to the *n*th power—competition not only with rival venders, but with the insistent news of the moment, and with time.

An ideal: how approximate it?

Go beyond the bounds of probability; imagine a condition that would compel an advertisement to be seen, beyond any possible chance of its being passed over; imagine an advertisement printed in *color*, alone in sixteen pages of black type. Such a presentation could not possibly be missed by anyone who turned the pages. That is the ideal toward which the designer strives—a design in color in a newspaper otherwise drab. How shall he approximate it in black ink?

By blackness?

We are shouting into pandemonium. The first means that presents itself for making an advertisement stand out above the din is to shout louder than anybody else—to use larger areas of black than the next man, fatter types, more ink. But the uproar is so great already that another noise added only increases the confusion. Coherent phrases cannot be maintained at such a pitch and remain coherent. A catchword, possibly—three words shouted in 142-point wood type on a broad field—but are three words adequate for the presentation? Rarely.

By size?

Or big space—overwhelming area, full-page, double-page spread—drown them out with size. This is an expedient possible only to the exceptional appropriation—and even then the result is open to question. There is a limit to size. (Salesmen of newspaper space will not agree, but I think that it is true.) A consideration of Machiavellian subtlety enters here. The prime element of newspaper display is contrast—and you need to have something to contrast *with*. The facile designer, calling up before his mind's eye a picture of the average newspaper page, makes that agglomera-

tion itself serve his turn. He uses it as a background upon which to project his own organized, suave, coherent presentation. He creates a civilized garden in the midst of the jungle. The surrounding discord serves to make his harmony the more enthralling. By contrast.

Full page

When the campaign does call for domination by size of space, the space can well stop short of full page. This for reasons quite apart from those that ask to be "next to reading matter." To be imbedded in surrounding matter is not the worst fate that can befall an advertising field—if the layout man is apt in cultivating his allotment. There are occasions when full-page space is used to advantage—the occasions of a local retail store that presents its wares in the form of a catalog to a public already interested. But the same retail store, if it attempts to move some special article, will probably use two columns.

How does the facile designer proceed? What are the qualities that throw his arrangement into sharp contrast with its surroundings? One of the qualities is unity of design.

Unity again

"Unity in variety" shouts the esthete—and means by that cryptic phrase that you do a good thing if you get the members of an edgy committee to work together as a comfortable whole. "Variety in unity" is the other side of his slogan—and by that he means that you do an equal service if you take an affair that has a barren and oppressive "oneness" about it and get some saving variety and interest into it. Unity of design in advertising layout means the result you achieve if you succeed in "tying together" the parts of an advertisement so that none of them is left out in the cold. If you can manage them so that they all strike the observer's eye at once as "the Smiths," and not as a man and a woman and three adolescents, you have achieved unity

of design and (as newspapers go) some degree of conspicuousness.

North, east, south, west

The layout man, in pursuit of this unity of design, has to think not only of the arrangement within the boundaries of his space, but of other vociferous affairs going on outside in all four directions. He may achieve an arrangement that has the unity of a Republican National Convention when viewed by itself upon his drawing-board; but when it is put into position in a newspaper, a vehement competitor above or below may snatch off large portions of it. For example, a long one-column advertisement with two or three foci of interest may hang together bravely by itself—but when it appears in the news, a neighbor below has appropriated one of the thrilling foci for his own!

How many?

The material of a news advertisement usually falls into one of a limited number of classes:

Five classes of advertisements

Type I. An arresting item, an argument or description, and a signature. The arresting item will be either a word or phrase displayed in large type, or a picture, or both; the argument an area of more or less uniform letterpress; the signature a line or two of displayed type.

Type II. A variety of small items with headings, and a variety of small pictures, plus signature—the usual department-store advertisement.

Type III. Two or more items of arrest, usually pictures, with an area of letterpress and a signature.

Type IV. A large picture occupying the whole space, with a sentence of argument and the name of the article or firm.

Type V. The letterpress of the argument itself used as an arrest, with subordinated signature.

In addition to these, one may list the multitude of simple announcements or "cards" where the name of the institution operates as an arrest and stands alone, or is supported by a paragraph of explanatory text. A count of the major advertisements of these types in an issue of a newspaper provides the table:

Type I.	Arrest, argument, signature	115
Type II.	Distributed small items	25
Type III.	Two or more arrests, etc	2
Type IV.	Large picture and a few words	5
Type V.	The text as an arrest	10

Unity in Type I

For Type I the most elementary rule to be observed in pursuit of unity of design is to hold the parts to a 1, 2, 3 or *graded* order of emphasis—*i.e.*, to see that the three elements do not make three separate and *equal* bids for attention, through their size or "color," but that the three work together to make one complete impression. The order of emphasis (1 being the most emphatic) will usually be, arrest 1, signature 2, argument 3.

1
3
2

Speaking generally, to overstress an element specifically to arrest attention is to admit that the arrangement is weak. The whole design, as a unit, should perform the arresting function. But an overemphatic element, a part vigorous enough to threaten the unity of the whole, may be good design if it helps the argument along. You may want to say "biff" at just that place; it may be vital to the "message" to do so. But to use a picture solely to catch the eye—a picture that has no direct bearing on the argument—is dubious practice.

Consider next the spatial distribution of the elements in Type I; how shall you place them to make a unit out of them? The most obvious way is to center them

one below another. Symmetrical balance—*i.e.*, static—*i.e.*, *quiet*. But do not dismiss this scheme as ineffective because it is quiet. A region of quiet in the midst of the gyrations of a band of whirling dervishes may be transcendentally conspicuous. Static symmetry is one way to bind the three parts together. There are other ways, more dynamic but yet within the bounds of unity—methods to be discussed in the section devoted to "Map."

Which element at the top? This depends on the logical sequence of the copy. If the arresting picture is in the form of an explanatory diagram it may need to come after the argument. Usually the "arrest" will be at the top because that is where you want the reader to start reading. In most cases under Type I the arresting item is a picture and a displayed phrase working together to strike the keynote and establish the atmosphere; so in most cases the arresting item logically stands at the top.

Unity in Type II

Type II—full page, or approaching full page—makes no call upon unity of design for defensive purposes. The advertisement is conspicuous because of its size. In this case a unified scheme serves another purpose; it organizes the diversified material so that the reader can easily find what he wants. Retail-store big-space "catalog" advertising has its own peculiar layout problems and its own specialists. The work has to be done at top speed, on a twenty-four hour basis; the material is heterogeneous and constantly changing. A specific style is worked out and adhered to, somewhat after the fashion of a periodical—specific type face and specific style of pictures. When this is done the kind of unity we are discussing really does operate, not in any single presentation, perhaps, but as a series, by cumulative effect. The element of elapsed time enters the game as a unifying principle. The retail-

store specialist organizes his material into a unit so far as he is able, sometimes by using a large feature to dominate, sometimes by means of a grill of rules that cut the space into boxes, sometimes by a dominating signature.

Unity in Type III

Type III—where three or four points of interest are distributed about the field—caters to a jaded appetite. If one juicy bit fails to spring the eye-trap, there are others to fall back upon. If pretty girls, on the right, are not enough to catch your attention, then the cut of the product in action (at the left) is brought into play. Although these various attractions are intended to operate one by one, nevertheless they need to be arranged with some consideration for the looks of the design as a whole. They need to be placed so that they toss the attention back and forth among themselves. This means that the pattern they make when seen all together will be a triangle or some other polygonal closed figure. The (optical) lines that connect such scattered points of interest can be further used to direct the eye to an important point in the text. Symmetry may be invoked to help keep the design from scattering. Or one of the interesting features can be made large and the others kept to a uniform smaller size—hen-and-chickens.

Symmetry

Hen and chickens

Unity in Type IV—a large picture filling the whole space—takes care of itself.

And in the fifth type—the letterpress working as an arrest—there is not much danger of the attention being scattered.

In any of these types a uniform border of white space provides a certain degree of unit effect; but this method is used so often that the result lacks tang—and white space is too valuable a means for making a design conspicuous in other ways to use it for mere frame. An ornamental border—rules or decoration—is the most

obvious (and commonplace) means for tying together the straying elements of a design. A border so used is open to interpretation as a signal of distress—an admission that the discordant interests cannot be held together in any other way.

Unity of design is the first means considered for making an area stand out on a page. It operates by contrasting an orderly type arrangement with surrounding matter that is *not* orderly. It depends for its effect upon a normal state of typographic depravity in newspaper advertising. As the general standard rises, the effectiveness of "unity" as a means for making an advertisement conspicuous will diminish.

Contrast within the design

Unity of design—making sure that the whole arrangement "hangs together" as a single object—is, in general, a negative and static means for accomplishing the conspicuous. Another, and more active, means is the use of what may be called internal, or structural, contrast—contrast within the design itself. All type matter is built upon a framework of lines that are rigidly perpendicular and horizontal. The pull of gravity seems to operate as strongly in the construction of a type page as in the erection of a house. Type structure is architectonic—*i.e.*, the insistent, inescapable lines are up-and-down and across.

Slanted lines

In such a structure any line that slants away from the perpendicular, or that curves, is immediately conspicuous. Italic is used for emphasis in solid matter because it departs from the perpendicular. Anything, therefore, that can be put into position to provide slanting lines in an advertising field makes that field conspicuous—by contrast with the architectonic lines of the page in general. An ingenious advertiser sometimes cants his matter so far out of the perpendicular that it turns over on its side—and becomes architec-

tonic again! But his ingenuity is misapplied. The half-inverted matter is conspicuous, unquestionably, but the reader is disgruntled by the need to turn the page around to see what it is about, and retaliates by passing on without further notice.

Caution

While such extreme gyrations are undesirable, it is still true that an advertisement can attract attention and earn a part of its pay by striking unusual attitudes. The trick in this gesticulating is to make the slanting lines out of organic parts of the material, not to introduce meaningless lines or flourishes merely for the sake of contrast. The meaningless lines attract attention, true—but anything the eye speeds to in an advertisement needs to *mean something*—otherwise there is lost motion and (infinitesimal) chagrin on the part of the victim.

The slanting lines that the layout man devises are not necessarily actual printed lines. They may be optical lines produced by placing conspicuous parts of the advertisement in given places. On the other hand they may be actual lines, edges of pictures, tails of letters, etc. At some risk of confusing the reading, the designer frequently disposes lettering in curves or tilts it drunkenly. The method is effective, but it needs to be used with discretion. And when the fashion prevails to tilt *all* advertisements over like ships in a seaway, the wise designer makes his own affairs conspicuous by holding them to a strict perpendicularity. Script lettering (*i.e.*, writing, in distinction from italic type) is conspicuous on a newspaper page; it departs widely from the rectangular, architectonic lines of the page.

The layout man in the active pursuit of his duty does not start by making a list of all the virtues that an advertisement ought to have—unity, contrast, etc.—and then set out to achieve them one by one. He works

all over the field at once and uses whatever comes easiest to hand. The effort toward unity is at the back of his mind, of course, and he is aware of the help that contrast gives him; but his process is a rough-and-tumble, rule-of-thumb process, rather than a cool and orderly conquest of clearly envisaged problems.

Desideratum

The result that he really wants to get—by whatever means he can lay hold of—is a highly individualized design, an arrangement of type and pictures that will not look like any other arrangement that exists or has existed. He wants to make an advertisement so personal that all eyes turn to it the instant it comes into the field of view—just as all eyes turn to a striking individual the moment that individual enters a room.

"Map"

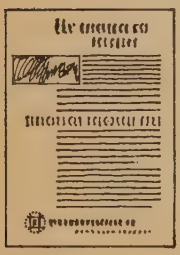
His ideal advertisement has a *presence*, a physiognomy, strikingly personal features—a combination of visual characteristics that I group under the general term "map." I might even verge upon the slang of a bygone day and say that my "map" means physiognomy. But I am thinking, rather, of the map of the geographies. I am thinking of the unmistakable coast line that makes Italy always Italy—a bounding contour that strikes the eye at once as something significant. A characteristic and lively "map" is the conspicuous graphic quality *par excellence* for your newspaper advertisement. You may call it "pattern" if you prefer; pattern in the ornamental sense, a silhouette on a background. It is conspicuous because it is organic and alive—not merely ink casually distributed.

Blank paper important

The map simile is misleading at one point: it concentrates all the attention upon the area of letterpress. Letterpress is only one-half the problem. The areas of water on our metaphorical map are as important as the land. The pattern that we contemplate is made up of areas of letterpress and areas of blank paper. "White space" needs to be manipulated as craftily as printed

surface. The pattern is formed by white areas interplaying with areas of type—by "counterchange." Here a peninsula of letterpress reaches out into the paper ocean, there an inlet of "white space" invades the land. This give and take between text and paper is the game that the designer directs to produce his characterful and conspicuous silhouette.

Logical import shapes the map



The game is directed—the indentations in the coast line of the map are not made arbitrarily or haphazard. Each cape and bay is there for good reasons. Your eye is on the pattern all the time—you are endeavoring always to shape that characteristic and distinguishing trace which shall make the profile different from all other profiles—but the words in type that are your graphic materials, and particularly the *logical import* of those words, determine the variations of the contour. The words of a particular line, say, are of high importance in the development of the argument. Unless they are seen and read, the whole advertisement misses fire. The thing to do is to dredge away surrounding tidal flats and make a headland out of the line's beginning—thrust it out in emphatic hanging indention—and keep the neighboring areas clear. Breaks that run back into the text do the same work toward forcing attention upon an important locus: paragraphs indented *in toto*, important phrases with gaps in front of them that act as fingers pointing. . . . The bays and promontories need to be emphatic changes in the line. Slight indentions are worse than none—feeble variations in the line suggest timidity, lack of assurance, make slack and flabby patterns.

These strenuously changing outlines are held to the desirable unity by controlling lines that govern the indentions. The furthermost extension to the left at the top may set the line for the beginnings of other portions of text below, etc. Sometimes the controlling

lines can be run on a slant, and so contribute contrast with the perpendicular type structure.

Simple map

The text areas and paper areas of the map need to be fairly simple. A "big" pattern—*i.e.*, a pattern made out of few and simple shapes—is more conspicuous than a niggled and complicated pattern. Unless the allotted space is large it is unwise to break up the continent into archipelagoes.

What catches the eye?

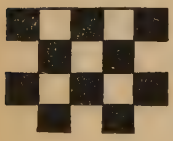
This question of "map" is so important that it warrants examination in greater detail. An advertisement's ability to catch the eye depends more upon its "map" than on any other feature. When a reader's eye lights upon an advertisement, his mental response is favorable and he is attracted, or he is repelled, or he is indifferent and passes by. What happens at this critical instant may be called the question of "primary contact and reaction." The reaction, whatever tone it may take, is caused (1) by an *idea* conveyed by word or picture, and (2) by the general appearance of the advertisement *as a pattern* of light and dark areas, without any concern for what the pattern means. One might almost say that the pattern part of the process works first—that the reader's eye is caught by *spots* in the first flash of perception and is attracted or repelled, and that he then takes cognizance of words and their meaning.

I have talked about a *conspicuous* pattern and an *attractive* pattern: I shall now try to explain what these expressions mean to me. By "pattern" I do not mean a form to be followed in cutting out a coat or casting a machine. I mean pattern in the wall-paper sense. In this sense you may think of pattern without any ornamental or decorative correlatives at all. The firearms specialist talks about the pattern that shot makes when a shotgun is discharged—the pattern is good or bad for him, accordingly as the shot scatters or bunches.

The conspicuousness of pattern for advertising purposes occurs, first, within these entirely nonesthetic limits. The *pleasantness* of pattern steps over the line into another department, the department of ornament or decoration.

One thing that makes pattern conspicuous (waiving the decorative function) is the hint of *order*, rational purpose, behind it. Lines and splotches may occur in nature scattered hit or miss; they are not conspicuous. Let them be arranged in patterns—on a leaf, on a wing, on a zebra's flank—you see them. Here are three pips in a frame. They attract attention on account of their individual outlines—their own inherent patterns—but not as *a* pattern. When they are rearranged with some concern for the map of the rectangle as a unit, they are themselves more conspicuous and they make the whole arrangement conspicuous.

A pattern (nonesthetic) often suggests motion; motion is a sure eye-trap. Anything moving in a window display always obstructs traffic. Checker-board pattern attracts the eye like a flame at night. Its sharply contrasted areas, arranged with obvious intention, cannot be passed by.

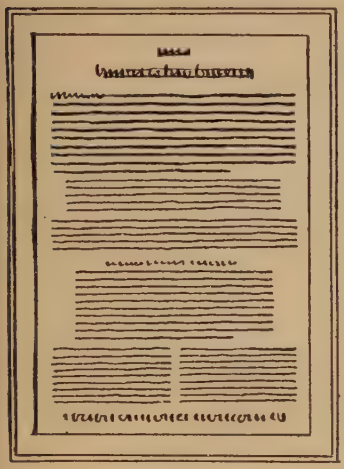


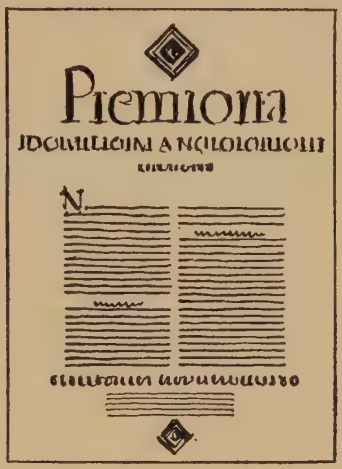
Opposite are two newspaper advertisements. The first is hardly more visible than the matter that surrounds it; the second leaps out of the page.

Pleasant pattern

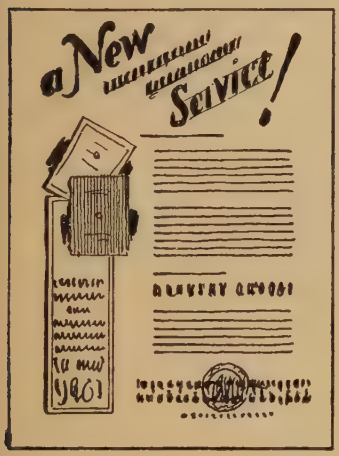
This first bearing of pattern upon advertising design ignores the decorative function; its main purpose is to catch the eye. But one can go further and make pattern attractive for another reason (without sacrificing any of Effect No. 1). This second line of effort produces pattern that pleases as music pleases, or the rhythm of poetry. Its underlying structure is hard to demonstrate. The point was touched upon lightly in a previous section. One may hint at it here by using the diagram of the pips again, and pointing out that the elements

are placed with an idea of making the spaces between them and around them rhythmically pleasant spaces.





Here are two more advertising maps. The pattern of the first is heavy, awkward, unsatisfying from an orna-



mental point of view. The second is assembled in such a way that all the printed areas and their varieties of

"color" and all the blank spaces work together to produce a kind of space music.

Legibility

There looms up now the question of *legibility* at large. We have done what we could to make the arrangement conspicuous. This matter of legibility has been pressing all the while—insisting (with propriety) that unless the affair is legible it doesn't matter how conspicuous it is. The legibility consideration has been forced into second place, but it by no means warrants a secondary rating in the scale of advertising virtues.

Legibility is a question of types and of the position of types. It begins with the type face itself. The first query of the problem is, What type faces are most legible? It is feasible only to touch upon that controversy, and so far as it was feasible it was touched upon (delicately) in the section of the chapter on Apparatus devoted to type.

Via arrangement

In this present discussion of technique the question stands, How do you *arrange* type so that it shall be legible? The answer will consist of a few scattered deductions. The ground is debatable, and the deductions are naturally personal to the deducer. They seem to be true. And (also in parenthesis) be it noted that they apply to the discussions of other kinds of advertising that follow as well as to the case of newspaper advertising.

Caps vs. lower-case

It is assumed by the advertising craft that lower-case is more legible than capital letters, and that roman is more legible than italic. The assumption is based on the fact that people are more used to reading lower-case in upright roman, and less accustomed to italic type and to matter set in capitals. It will undoubtedly hold true for body matter; it is open to debate in the case of displayed matter. Displayed lines are sometimes set all in lower-case, without capitals where they would naturally occur. The method serves for one displayed

word in large type; used extensively it contributes a factitiously naïve tone that is not always pleasant.

Scale

One facet of the problem of legibility is the question of *scale*. It will be found by trial and error that certain sizes of type letters work best in certain sized areas. If the scale of the letters is too large for the field in which they appear, the resultant composition is clumsy and gross. Not only does the appearance of the design suffer, but violence is done to the reading process itself. Reading type set too large is as unpleasant as listening to a raucous voice in a small room. Type too small for the space is offensive, but not so offensive as type too large. The sin of type too small is the relatively inoffensive vice of whispering so low that you cannot be understood. It is not always possible to avoid offense on the small side, because one is often compelled to pack more matter into a prescribed space than the space will comfortably hold.

"Break-back"

Another question associated with "scale" is "break-back." It seems that for any given size of type there is a certain length of line that fits the eye comfortably. The comfortable fit has to do with the action of jumping back from the end of a line to the beginning of the next line. The ease of this action depends, too, upon the amount of "lead" or space between lines. It seems (I tread cautiously) that for type matter set in the normal way—*i.e.*, set rather solidly, in 12 point or thereabout—if there are 50 or 55 characters in the line (counting spaces as characters), the eye can negotiate the leap to the next line without difficulty; but that if there are more than the critical number of characters, the confused optic stumbles. If it is necessary for the lines to be longer than the critical length, then one must separate them more with wider leading. For small type solid set the critical number of characters is less than

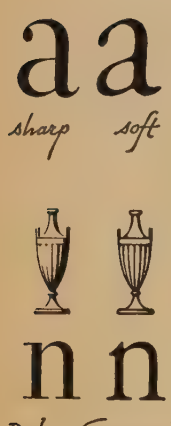
Texture
Wrong

Texture
Texture
Right

55. As the size of the type increases above 12 point, the "break-back" problem diminishes in importance.

Scale of texture

When rules, or ornaments, or pictures in line are used in conjunction with type, the good appearance of the piece will depend upon a proper regulation of the scale of *texture* between type and ornament. Faults of texture scale destroy the suavity of the design; falsely scaled parts refuse to settle into the general scheme; they stand out as accidental blots.



The type face sets the texture scale. The strokes of some kinds of type characters meet each other crisply and sharply; the strokes of other kinds flow together like liquids. The thick-and-thin strokes of some fonts do not vary strikingly in weight; in other faces the strokes are sharply contrasted in thickness. These characteristic details need to be echoed in the lines of the ornament or picture. The rule does not imply that there should be no solid blacks in such designs; it means that the line parts of a drawing—the gray parts—need to harmonize with the linear characteristics of the type with which it is used. There is no texture relation between type and half-tones, so in the case of half-tones no problem of texture scale arises.

Indention

Indention is an aid to legibility. The space made by indention at the beginning of a paragraph is a device for attracting attention. The first few words of a paragraph are (or should be) important. People, reading casually, try the first few words, and then—if the text is not particularly succulent—drop to the next paragraph and try that. The entrance into a paragraph, therefore, needs to be vigorous.

Leaded paragraphs

A method of entrance more emphatic than the usual 1-em indent is achieved by inserting more leads between paragraphs than occur between lines of the text. This device is practicable if the story of the text breaks up into sections that are not much related one

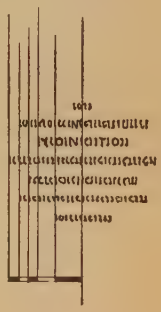
to another. But if the sense of the copy is continuous from paragraph to paragraph—if the story runs right along—the leaded breaks are too emphatic—they make the reading bumpy. Leaded paragraphs do not help the looks of the page.

First line flush

Left to his own devices, the average compositor will indent the first line of a body of text. The first word of the first line is *the* critical word of that particular body of text. Let it start flush, at least. Granted that indention attracts attention, but not to the first line, because the force of blank space is dissipated here by the much larger blank area above the line. Reinforce the first line, by an initial dropping into the text or sticking up above it, by caps and small caps, by jutting the line out beyond the body-matter—at least by starting it flush with the text.

Long and short lines

If there are two lines of displayed matter that tend to arrange themselves as a longer and a shorter line, do not space out the shorter line to make it come even with its mate. Lay hold of the chance for variety that the uneven lengths provide and let the lines have their natural spacing. *Naturalness* is a key word. The gaps that vary the edge of a body of displayed matter set long and short make a valuable pattern—for catching the eye. But it is not commendable practice to juggle lines into the shape of a vase; it is not natural for type to fall into the form of a vase.



Letter-spacing

Letter-spacing is to be applied to capitals, only—not to lower-case, or to black letter (Old English). Letter-spacing is an ornamental device. It does not increase legibility. It makes a decorative pattern, if you want pattern.

Word spacing

There is a general tendency, in setting body matter either by hand or on a machine, to get more space between words than is convenient to the eye. It is easier to do it that way; but the practice not only

makes a page of type appear moth-eaten, but it interferes with ease of reading—the type stutters.

The logic of the copy

One mentions a "logical arrangement." Logic, in this somewhat careless use of the word, is synonymous with "common sense"—the common-sense arrangement—*i.e.*, arrangement that supports and emphasizes the meaning of the words. If you have a heading that reads, "Shoot, if you must, this old gray head," one avoids the form:

SHOOT IF
you must this old gray
HEAD

no matter how desirable it may be for pattern purposes. One says:

SHOOT
IF YOU MUST
this old gray
head

Newspaper type equipment

How do the materials and processes that enter into the making of a newspaper advertisement influence the process of design? More than half the advertisements in newspapers are set in the newspaper's own composing-room. Each paper has its own outfit of job types—usually an inheritance from progenitors, with scant addition from time to time to bring it "up to date"—a remarkable collection assembled according to a scheme that no rational mind can penetrate. Here is the equipment of a metropolitan daily:

Curtis 18–72 point
Roycroft 12–120
Caslon 12–96
Caslon Ital. 12–42
Cardinal 8–48
Archer 12–48

Grotesque Condensed
Cheltenham 6–96
" Ital. 6–96
" Bold 6–96
" Bold Ital. 6–96
" Bold Condensed 6–96
" Bold Condensed Ital. 10–96
John Hancock 6–72
" Condensed 10–72
" Extended 12–60
Plymouth 6–72
" Ital. 6–72
" Condensed 10–72
Special Gothic 72
De Vinne 6–72
" Ital. 6–48
" Shaded 12–42
Tudor Black 8–24
Pabst 12–48
Admiral 8–72
Richelieu 8–42
Broad 6–48
Century Bold 10–72
Lining Gothic 544 6–60
Lining Gothic 545 6–72
Standard Gothic 6–72
Gothic Condensed 6–96
Lining Mid-Gothic 6–96
Light Lining Gothic Condensed 6–36
Doric Ital. 6–60

Under these circumstances the designer does the best he can; he is able to control arrangement to a certain extent. When matter is set outside and matrices supplied to the newspaper, the type problem takes on another aspect, of course. But even in that case one cannot always be sure. If margins at the top and bottom, for example, are important parts of the design, some element needs to be set in those positions to make sure of the margins; otherwise the stone-man will likely saw them off. Type faces with small openings in the

"e," etc., that incline to fill up with ink in normal practice are quite sure to fill up in newspapers.

Pictures in newspapers

The newspaper is a fertile soil in which to grow commonplace advertising pictures—or is it merely that one's daily contact with the medium makes it seem so? Newspaper pictures are mostly in line, and line is a perfect vehicle for graphic ideas; but distinguished line drawings are as rare in newspapers as . . . Mr. Pennell averred they were! It is not within the province of the layout man to say how pictures should be made for newspapers. His job is arranging them after they are made. He would have his own views to volunteer if occasion arose. He would say that there is one kind of picture that occurs in overwhelming quantity—the female fashion picture. He would have his artist avoid that manner, simply because there are so many of them. He would suggest a chance for something new in fashion pictures; he would train up a talented member of the retail-store staff to make pen sketches *au naturel* (*i.e.*, *not* in the exaggerated convention), from living models, with details and notes written on the side—like a page from an artist's sketch-book. They would be interesting, no matter how naïve they might be; and the ladies would soon get used to them.

Fashion cuts

Monotony

He would suggest further that when the trade ran away with a given kind of picture—when he saw unmistakably the same young lady engaged in every possible kind of operation, from washing her hands to giving her tea guests an uncomfortable quarter of an hour over the unapproachable magnificence of a new rug, he would have his artist avoid that young lady.

Decoration

If a newspaper advertisement is put together properly it does not need a border. Your border, according to

the convention, is a device for holding off the mob—four walls built around the space to make a region of quiet wherein you can transact business—a dike to dam back the flood. But I submit that an advertisement, suitably organized, gets a better grip on attention if it works right out in the open.

Trade-mark borders

The retail trade which uses space every day leans hard on the trade-mark border—a set design employed continuously to give the firm's advertising individuality. It is livelier practice to have the trade-mark quality result from a style of type or style of set-up—that is to say, to build the individual style part of the affair out of living units.

Gingerbread work

Living units. There is the nub of the question of decorative material in newspaper advertising: decoration is (mostly) dead matter. Ornament (so called) adds just one more touch of confusion to a situation already confused. It clutters up space. The average person calls ornament "gingerbread work," "curlicues," "rococo." All these are terms of reproach. The wise designer with his ear to the stethescope (listening to the heart-beat of the great public) will take the hint. If he can command "modernist" ornamental devices he will make a considerable stir and be conspicuous—but he will disturb many good conservative folk!

Periodicals

A METHOD of attack appears to have developed itself in the last section. Therein we discussed the specific advertising product in connection with two desired qualities—visibility and legibility. Then we glanced at the apparatus of advertising as it applied to the particular product. This method may now be used upon the second grand division of "space," namely, periodical advertising.

Definition

"Periodical" is a convenient blanket term for de-

fining a heterogeneous group of publications. It may be assumed to include weeklies, monthlies, quarterlies popular and technical, of all qualities and formats.

Problem of competition

In the periodical department of space advertising the struggle to be conspicuous is not so acute as it is in the newspapers. Full-page space particularly, in this department, can devote a considerable part of its architectural skill to being *pleasant*. Competition goes on, to be sure; the area opposite (unless you have the outside back cover, or a "two-page spread") will always put up a fight to be seen, but on equal terms—and equal terms is another story.

The "conspicuous" part of the job resolves itself into the problem of stopping a more or less leisurely reader as he turns the pages, stopping him long enough to etch a phrase or an image into his consciousness. As the size of the space grows smaller the "planocompetitive" problem emerges again, somewhat on the newspaper terms. But, speaking broadly, we are now in a calmer region.

Three formats

Publications of the periodical class occur in a variety of page sizes; they may be arranged roughly in three categories: 11 by 14, a size that may be listed for our purposes as "weekly," although various monthly publications occur in it; 6½ by 9½, the dimensions of the traditional monthly magazine; and 9 by 12, an intermediate size used by various special "class" publications, which we may call the "review" size. The features of the problem of "primary contact and reaction" are the same for all three. The differences are differences in scale—except at one point, namely, that in the weekly the larger size allows more small advertisements to be assembled on one page than in the monthly, and consequently the competition for attention among small-sized advertisements in a weekly is more keen. But in publications of all three classes the

smaller advertisements are likely to be placed next to reading matter; so in your struggle for attention you have to overwhelm only the competitors above you and below you in the column. Any red-blooded advertiser dismisses the "reading matter" nonchalantly as of no import.

Vertical competition

For one-eighth page and smaller in the monthlies, and for single column in the weeklies, a centered symmetrical arrangement is probably the most conspicuous. There is not room enough to play tricks by setting features off on the side, or juggling them otherwise to catch the eye. And there is chance enough even in a symmetrical scheme to make things interesting by introducing an ornament or a picture or a vigorous word in type. But one needs to keep a wary eye on the *vertical* competition. Emphatic spots must be built into the scheme compactly and not let stray out on the upper and lower margins. A glance at a weekly page with advertisements flanked on one side or the other by reading matter will demonstrate the cogency of the admonition; the notices in the column resolve themselves into a melange, out of which it is wellnigh impossible to pick an individual.

Defense above and below

As the size increases

As the size of the space increases, the contest for attention changes from an elbow-to-elbow ballyhoo to a simple effort to stop the reader as he turns the page. The struggle along the boundaries has ceased. The arrangement takes on more importance *as a design*. You can begin to think of it as if it stood alone in the world, and to treat it on its merits.

Full page

Full-page space in periodicals takes on the quality of a placard pasted on a blank wall, competing for attention only with the placard opposite. The effort now is to stop the passer-by and hold him while you pour your insinuating message into his ear. The "arrest" is a different kind of an arrest from that

required when you are clamoring for attention as one of a group. You have the advantage of singularity. You and the wayfarer are there alone. Your adroitness in buttonholing him will be inspired by the tête-à-tête situation. In what does that adroitness consist?

The three elements

The literary expert says that there are only twenty-two possible plots for stories (or seventeen, or some other strikingly small number), and that all the tales in the libraries are variations on those twenty-two basic themes. A like condition holds in typographic design. There are only a few underlying skeletal structures. The wealth of variety blossoming in our advertisements is grafted upon those few stems. Ordinarily, the elements of a periodical advertisement are the same three parts that we found in newspapers: something to stop the passing public; a flow of persuasive argument; a signature. The methods for blending those parts into a stimulating and legible entity are the methods discussed in the section on newspaper advertising. The methods are the same, but the conditions have changed somewhat.

Weeklies

A newspaper is a billboard. I am thinking of the kind of billboard you see in old engravings, a hoarding pasted over with every kind and size of printed paper under the sun—rags of January's vital message fluttering in the wind, overlaid by the fresh *avis* of May. By the same figure a great popular weekly is Nijni-Novgorod held every seven days—a national fair and exposition of products to which the whole world comes. Or take it another way. The newspaper is a street fair with tail-gate barkers and gasoline flares; whereas your magazine advertising section is an industrial exposition adequately housed in dignified pavilions. You hire a booth and dress it up to the best of your ability. Your purpose is to tempt the crowd to pause in front of your

display for long enough to get their minds infected with a craving for your glorified wares.

The emphasis here is on the decorative trimming of the booth—pictures and "artwork." The layout man's struggle now is to get the wealth of *decor* distributed in some kind of logical order, so that the message will not be simply smothered in flowers. Portions—identifiable portions, at least—of the product need to stick out here and there, so that the observer will know why the money was spent.

Show-through

Given full page, there is the page opposite to be considered even when it is reading matter—and the page that backs up yours! The mammoth weeklies are forced by mere bulk to run on paper that is otherwise than opaque. White space under those conditions turns to a dirty gray if the neighbor on the other side of the wall happens to be vociferous. Deprived of white areas to set off your design, what are you to do? Nothing left but to cover the whole space with pictures and pattern and letterpress.

Scale in weeklies

In a weekly format the size of the page (and the fashion) suggests a design in large scale. In pursuit of terrific impact, certain of our publications incite us to erect Gargantuan facades of lettering that hang over the reader like a doom, threatening to fall and crush out his understanding. But I think a sense of the *right scale* may be invoked. Advertisements in periodicals are to be viewed from a distance of eighteen inches.

Critical area

Turn the thin pages of a bulky periodical of the weekly format, holding it in the normal way, and see what results. There is a dead area next to the binding edge that tends not to open fully, about one-third of the page in width—a hint to get the vital part of the arrangement in the middle of the page. (You cannot say on which side the binding edge will come.)

Pictures in weeklies

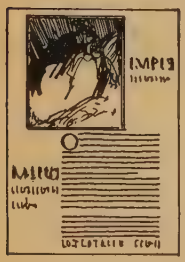
In your examination you light upon another outstanding fact—that the advertiser relies mainly on *pictures* to draw attention to his display. Pictures come to the layout man ready-made. It is his job to say (to a limited extent) what their size shall be and where they shall be placed. The design of the usual full-page or half-page weekly advertisement is a problem of arranging a picture or pictures and a secondary area of type matter so that the result will be conspicuous, pleasant, and intelligible.

line of picture continued

If the main burden of the task of impressing the public is laid upon pictures, then the typographic design may well start with the picture. The characteristics of the specific picture itself are the first clue to a possible arrangement. There will be conspicuous linear trends in the field of the picture or in the outline of its boundary that will provide hints how the type matter outside may be placed to augment the effect of the "map" arrangement as a whole. Lines within the picture can be continued outside, or they can be opposed by typographic lines or areas that will make the complete pattern vigorous by means of contrast. In other words, when picture is the chief argument, the map of the picture is the key to the map of the general design. The typographic elements will be used to support and emphasize the picture *considered as a pattern.*

line of picture opposed

When picture and type play equal parts in the argument, the designer's job is to combine their separate demands for attention into a single unified impression. If the picture is rectangular, the simple and natural way to do this is to make the areas equal and similar and to place them according to one of the schemes of symmetrical balance. If the picture is a vignette or otherwise without rectangular boundaries, one contrives an *effect* of balance, using the irregular blank gaps as



Picture & letterpress 50/50

integral parts of the pattern. With type the main theme and picture as accessory, the logical shaping up of the type-set argument in a form to be easily apprehended sets the key of the typographical map, and the pictures are placed to support and supplement the pattern of the type, or its logic.

Picture & type 50/50 vignette

Pictures are most vivid and appealing when they are used in a state of nature—when they stand alone simply as pictures and are not dressed up with pseudo-decorative borders and ornamental gimcracks. Diagrammatic and allegorical pictures appear to advantage in ornamental framework because they are themselves decorative in character, but naturalistic representations (such as most advertising pictures are) never seem comfortable in decorative borders. Squared-up pictures help the unity of a periodical advertisement because they are in harmony with the rectangular character of the page. Irregularly bounded pictures furnish excellent material for arranging interesting "maps."

Letterpress first

The over-zealous designer in pursuit of novel effects plays weird tricks with the bounding line of a picture—cuts notches, describes arcs, projects dentations. He is trying to make the picture attractive. The truth of the matter is that if the picture is not attractive *per se* it cannot be made attractive by such adventitious aids—and if it is attractive, its native beauty is diminished by the barber-surgeon's ministrations. Simple boundaries, rectangles, circles, ellipses, symmetrical polygons, serve the picture best. The attractive quality that the designer hopes to effect is effected more happily by producing an interesting pattern in the advertisement as a whole.

Monthly format

The monthly format, 6½ by 9½, has its own appropriate scale and its own atmosphere. Whereas the weekly page induces one to sprawl a bit, or to indulge a weak-

ness for grandiose effects, the monthly format brings the affair down to a sharper focus. It is more intimate, one may say, or more domestic; its associations are a reading lamp and a fireside; it reflects a little more the domain of books.

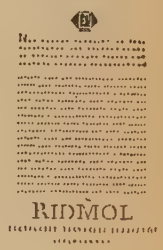
The general practice is, of course, to design for the weekly format and then to reduce the design to fit the monthly size. But that is not the best practice, and what we are concerned with here is the appropriate arrangement of material specifically for the monthly page. The type page—5½ by 8—is not large enough for grand gestures. Behemoth needs a wide field to flounder in; put him in a drawing-room and incongruity results. But the monthly format is not a handicap to generously conceived design because its page is small. A properly adjusted scale takes care of that. It is possible for a design to be the size of a postage stamp and at the same time have the wide horizons of a mural decoration.

The most interesting place on a magazine page is at point about one-third of the way down the page. A full-page advertisement that has an axis of interest, or a focus of interest, at that point seems to be an easy-access advertisement. The classic arrangement, justified at all points, is a symmetrically centered scheme made up of a picture at the top a little less than one-third of the space high, and under it either a displayed line, then text matter one-third of the space high, and a signature; or else a one-third picture, an area of text of deeper dimension and a large displayed signature. If all full-page advertisements were set in just that way, the quality of contrast would have to go by the board, and the result would not be stimulating. So methods for departing from the classic scheme have to be devised. Be it remarked, however, that the virtues of the said scheme are by no means exhausted, and its rarity

commends it still, as may be determined by a perusal of the advertising pages of any magazine.

Irregular balance

Methods for departure are sought in the form of irregularly balanced pages. However irregularly the matter is disposed, it will usually be wise to contain the most important features within an area that comes more or less in the center of the page. Discursive bits may run out to this side and that, but it is obvious that a strong attractive element down the side of the design loses its force if it happens to come on the binding edge. The extreme top margin appears to be an unsuitable locus for a strong feature such as an important line of text. It is somehow displaced beyond the range of interest. If an attractive element is placed at the extreme top it needs to be small in area and vigorous in color, such a matter as an energetic trade-mark or a black little picture or ornament. A small and vigorous element put in that place directs attention to the matter below it.



Scale in monthlies

Extremely large letters on a magazine page are out of scale (except a single short word in unexpectedly large size, centered), and there is not room enough for the sweeping graphic gestures that would be suitable in a weekly. Scale is the word to cling to—getting the parts into dimensions neither so large as to appear gross, nor so small as to seem niggling.

Reviews

It remains to examine the review size of periodical—9 by 12—with an eye to discovering what points about that format set the pitch for advertising design. One striking feature about periodicals in the review size is that they carry an unusually large number of small-sized advertisements. Another notable thing is that they are mostly directed toward special publics. Criticism, literary and political; technical discussion; religion; science; horticulture; chicken farming—a

thousand and one special publications occur in this size.

Small advertisements

So far as full-page space goes, the design is generally a weekly scheme shrunk to fit the smaller page, or else a plain and uninspired product of the periodical's own composing-room. The fractional-page advertisements are the chief problem in the review format. These smaller areas compete with the acerbity of newspaper space, and their typography suffers the same handicap that affects small-size news advertisements; they are usually set by the "home plant" in whatever type and style that the composing-room elects. When it is possible for them to be laid out and "set sympathetic," the designer directs his effort toward getting as much contrast as possible with the field that will surround his production. His point of departure will be the advertisements that customarily appear in the given publication; he will try to depart from that periodical's "norm."

Why so serious?

There is a deadly seriousness about the small advertisements in a "review." They go at their job with the clenched teeth and the staring eye that mark down financial advertising as the most serious and the least thrilling activity in the world. The designer seizes upon this tragic and bleak background as a foil for a few contrasting gayeties. He cultivates ease and grace so far as he is able. The usual small-space advertisement is sure that it can make itself felt if it can only get black enough type. It is mistaken. There will be other ink on the page.

Paper in periodicals

The calendered or coated paper on which practically all periodicals are printed allows the widest choice of engraving processes. The relation of type to this kind of paper has not yet (as I have averred before) been worked out. The old-style types such as Caslon, made

to be used on antique-finish paper, are thin and pale on coated paper. Faces with stronger color and more contrast between their thick and thin strokes, such as Scotch or Bodoni, seem to relate better to S. & SC. The intention of the particular scheme will determine the kind of type—but see the comment on type in the Booklet section.

Ornament fits into the scheme in periodical advertisements—if it is sound ornament and vivacious. Taken as a whole, the mode in this branch of advertising is bad, because it does not ornament. The designer treads carefully here and makes positively sure of the virtue of the material.

Ornament in periodicals

Ornament in full-page periodical advertising should be used for esthetic reasons solely. There is no need to fend off neighboring attractions. The whole attention can be devoted to cultivating the field itself. A border now is not a fence, but a frame—a means for enhancing the beauty of the page. The question of border or no border can be settled at once: Does the decorative design under consideration add to the good looks of the page? If there is a tremor of doubt on that point, delete the decoration. If a border is dragged in as an afterthought to "hold the page together," there is something wrong with the page.

DIRECT ADVERTISING

A new condition

We have passed through the planocompetitive zone. The din of the territory of "space" hums in the distance behind us like the drone of a city heard from a height beyond the walls. In this region of comparative calm we stop and take stock of our equipment, for a new and different encounter. Some of the strategy we have learned will serve us, some of it will be laid aside as

useless for "direct" warfare. We confront new conditions and will have to practice a new tactic.

And a new problem

The old problem of capturing the recipient's attention is the same, but the circumstances are different. The conditions surrounding that critical moment of first contact have altered. In space advertising there is no positive assurance that your notice will fall under the devoted victim's eye. There is reasonable assurance that the "direct" piece will *at least* be seen. It can more or less be taken for granted that every piece of advertising that arrives by mail will be examined. So the pointer shifts a little away from the problem of "making him see it" and moves over toward "making him *read* it" when seen. Our shock tactics, then, are to be concentrated on the second and third items of that triad of advertising compulsions: "See," "read," and "remember." Under these new conditions the layout man's function would seem to be to make the affair so seductive that no normally constituted person could resist it.

"Read," and "Remember"

All advertising labors under disadvantage unless it carries information that the reader craves beforehand. One does not run away with the idea, therefore, that "direct mail" has no troubles of its own—that it has an advantage over "space" because it can waive point No. 1 and concentrate upon points 2 and 3. Anyone's experience at the receiving end of direct mail tells him that the "directness" of the method is often a misnomer. When a piece comes in by mail, one opens the envelope and unfolds the document and glances at it . . . and then? . . .

Layout and direct advertising

Is it possible for layout to *compel* a reading of the document? It is not. All that layout can do is to make the way easy, to give the mailing piece a chance for its life. Unless its message is pertinent to the needs, or to the susceptibilities, of the receiver, no manipulation of

pictures and type will give it vitality, no outpouring of artistic skill upon its cover will prolong its effective life. It will not be "saved" on account of its good looks. This is as true for "domestic consumption" as it is for "office recipiency." Some business firms do undoubtedly sort and file for reference advertising matter as it comes in, but the filing is done on a basis of *subject*, not on a basis of typographic design.

The critical first contact

The recipient's first encounter with an advertisement arriving by mail is a critical episode (for the advertiser), notwithstanding the fact that the recipient is almost sure to give the piece due meed of attention. *If* it falls in with his current needs, or if it provides information on a point that engages his interest, it will have an amiable reception—yet the tone in which it speaks will be important. It can skip into the reader's ken as gayly as the parlor-maid in the play, or it can blunder in like a yokel; it can arrive like good news or it can enter with the footsteps of a messenger of doom. It is within the power of layout to determine the tone of this first contact.

An air of assurance

Of all the aspects that an advertisement may be imagined to assume when it falls under the intended victim's eye there is one that can be chosen as always suitable—a straightforward, assured, and authoritative air. Any of the others you may have if you want them, but this air of level-eyed assurance fits such a variety of cases that we can afford to let the others go, for the time being, and concentrate on this. One is justified in laying particular stress on this point about an air of assurance. Conspicuousness is the vital quality for advertisements that operate through the medium of space. The vital quality for direct advertising is this tone of conviction at the first contact. If the designer can construct a mailing piece that convinces you the instant you see it that it knows what it is talking

about, his chief work is done. He can then go on and make the affair as pretty as he pleases. The prettiness may help; but it must be kept in a place secondary to the main event.

The didactic tone of the foregoing is induced (and justified) by a state of affairs in graphic advertising design that threatens to harden into a standard practice —an illusory state of affairs deriving from false premises. The conditions that bring it about are like this:

Why some advertising is indirect

The fabricators of advertising (I mean the organized groups of advertising specialists known as "agencies") have to sell their own fabrications. They operate under the same handicaps that confront sellers of other kinds of merchandise. Their immediate market is *not* the general public (which they are assumed to address) but that front line of merchandising proprietors who buy their skill. These same proprietors have to be sold *first*. They stand as a kind of hurdle that has to be leaped before the advertising engineer can bring his forces to bear on his real job. All advertising has to be made so that it will run this gauntlet. The proprietors pay the money and therefore they have to be allowed to call the tune.

Sometimes this interposition of screen or sieve between the specialist and his proper public works to the advantage of the advertising. Specialists are not infallible, and merchandising proprietors know the intricacies of their own lines better than anyone else. But, taken at large, this necessity to sell the proprietors first and the public afterward twists advertising into strange shapes. It clutters up valuable room with extraneous bric-a-brac; compels the injection of sweetness where sweetness is a handicap; nicks the edge of the weapon of publicity all along the blade! Very likely the first job that a designer will have to do with a piece of direct-mail advertising will be to make it direct—to

scrape off an entire *flora* of impeding parasitic growths and strip the matter down to essentials.

"Trick" methods

Waiving the question of this distortion of the scheme (*via* the client) into an innocuous saccharinity, what are the means for getting type, paper, and pictures together into a convincing whole? In the first place, I think that one will dispense with millinery in the form of paper. By millinery I mean "trick" folds and "trick" cut-outs and all the toys that appeal to the child-minded proprietor so powerfully (and so disastrously) when they are presented as sketches and dummies and "new ideas." The cold little decision to buy that occurs under the reading-lamp when the alluring pages open is not hastened by any "new idea" for folding up the sheet or having it pop open like a jack-in-the-box. The underlying mechanism—the paper substructure—of a mailing-piece is not a good place to be clever and amusing, unless one is addressing a very young public indeed! There is too much risk of inventing a scheme so novel that it tangles the reader up in a labyrinth of folds, or confronts him with argument No. 7 before he has perused the prologue. One will smother any tendency to be cute with these details, and concern oneself with practical considerations only. The wise designer confines himself to inventing a folding scheme that will print readily, that will go through the mail unrumpled, and that will assure a logical development of the argument.

Too clever

So much for the paper theme. The themes of type and pictures can be treated more easily in sections devoted to the various forms that direct advertising takes.

The wrapper

The problem of "primary contact and reaction" begins with the wrapper in which a mailing-piece arrives. What part of the advertising job shall be

allotted to that feature? The mechanical work that a wrapper has to do is to get the piece through the mails in a fair condition. One may take that function as work enough, in a given instance—one may stop with the task of delivering the document in the best possible shape. In which case the only (intentional) spots on the wrapper will be a return mark and a stamp or mailing license. There is much to be said for this austere treatment. The envelope will be opened—rest assured—no need for bait there. A plain envelope is more or less a stimulator of curiosity in itself. A plain envelope adds all the more "kick" to the package inside when you come to that, provided the printing on the wrapper is demure. Nothing more swagger than a plain envelope of heavy manila (now that manila has become unusual) if the bit of printing is well managed.

On this basis of distinguished austerity it is not necessary for the paper of the envelope to "match" the paper of the inclosure. The yearning for a "match," in fact, is a trifle outside the realm of aristocratic distinction. It is a bit bourgeois. It augurs too much attention paid to superficialities. The aristocratic way is to use the rough engine for its own rough purpose, and not try to pretty it up with ribbons and gilding and things.

Printing on the envelope

That is the aristocratic way—but the piece may not be aimed at the higher brackets; it may be planned for humbler service. It may be necessary to get some advertising work done by the envelope itself. At least one duty beyond its mechanical function as a wrapper will be demanded of it; it will be asked to carry a cryptic phrase that (in theory) will arouse the recipient's curiosity and force him to open it.

Decorating the wrapper

The question of decorating the wrapper of a mailing package is debatable. The result usually turns out a trifle cheap. If a wrapper needs to be gaudy, for one reason or another, one will do well to make it thoroughly

and cheerfully gaudy. One part of a mailing package is never decorated—the cardboard stiffener—why might it not be? When the case warranted, one can imagine a pleasant surprise produced by breaking through the plain outside wrapper of a package to gayly patterned boards within that inclosed the ultimate treasure.

Mailed without wrapper

A piece may be folded up and stuck together with a seal and sent without any wrapper at all. Unless the import of the communication is along severely practical lines, this evidence of extreme economy may take some of the bloom off the reception—a make-weight may need to be added to the piece in the form of embellishment elsewhere. On the other hand, when a mailing-piece is designed in a *chic* and sophisticated way, the wrapperless method of mailing adds a touch of interest of its own, through its very simplicity. The wrapperless method has three decided advantages; it is a frank admission of the status of the document *as an advertisement;* it saves money; it is easily opened. The first of these advantages calls attention to one point about mailing-piece packages. I think that the general public has reached a stage of sophistication such that it no longer pays to deceive it. Advertisements can now quite safely function as advertisements. There is no longer any need to disguise them as letters by first-class post.

Broadsides and Folders

Broadsides and folders pursue a common aim. A broadside is big, a folder any size. The essential point in either seems to be that it is a single sheet of paper printed on one side or on both and folded up. It is assumed that a broadside will be unfolded and (one side at least) read full size, whereas the reading of a folder will usually go forward fold by fold. There is a

faint and lingering assumption that a broadside will be hung up on a wall and serve as a poster or placard. A folder is a hand implement. The question for the designer is, What was the reason for casting the particular advertisement into the form of a broadside or folder, and how can that reason be given freest play?

The reason for a broadside

The reason behind a broadside is the desire to make an impression by means of grand scale. One side of it will use the full area of the sheet. It will then be folded down to a convenient size for mailing. The smaller areas made on the back of the sheet by the folds will be used as progressive approaches to the final grand impression. One of the smaller areas will serve as a mailing face where the address, etc., will appear if the piece is dispatched without a wrapper. A broadside scheme contemplates a final climax—a simultaneous explosion of all ordnance, led up to by discharges of lesser pieces in succession. It is a stage setting that opens, part by part, until the full scene is disclosed. The obvious thing for the designer to do is to make sure of the grand climax first, and then work back step by step to the mailing face or the title area.

Step by step

The final full-sheet disclosure calls for design in large scale: large pictures, large type—poster treatment. The step-by-step approach will be scaled down proportionately. Theoretically the reader is forced by the scheme of folding to read each step in the argument in its proper order. His mind is fortified little by little, and he is able to stand up under the shock when the full truth breaks on him.

Folder per se

Ordinarily a folder in its folded-up state will be small, to go into a 6¾ envelope perhaps, and each folded face will be treated as a separate page; or there will be a two-fold area in the middle flanked by single-fold spaces. There is no particular progression of interest, or suspense. A folder tells its story in separate bits.

For practical purposes a folder is a way to achieve something in the nature of a booklet without the trouble of binding. A small folder is, in essence, a brief pamphlet with its pages neither cut apart nor stitched—with this difference, that a pamphlet displays its message two pages at a time, while a folder can exhibit a number of things side by side, simultaneously. A pamphlet is the natural vehicle for a running story; a folder, for a group of related unit items.

The full-page side of a broadside ignores the lines made by folding—the design runs right across them; it is a poster folded into a convenient size to be mailed. A broadside is big, essentially. Bigness is the only reason for using that form of presentation. The full sheet is the unit of the size you have in mind in planning it.

The design of a folder admits the fact of the folds. The creases are considered as boundaries of fields of design. Folders may be any size, from the size of a postage stamp to folio of the largest sheet made. The unit of size in designing a folder is the folded area—*scale* is set by the sheet folded up.

Booklets

Just another booklet

One visualizes a booklet in this fashion: It comes to you in an envelope. You know what it is by the shape. A thousand booklets have preceded it. The advent of another does not give you any particular thrill. The genus *booklet* has been scored so deeply into your consciousness that you are able to see it in detail through the paper that wraps it. You know just what the cover is like, and the cheery way the text will begin inside, and the identical brand of foliage around the title-page. The envelope bears a printed phrase that gives you no hint of the subject the booklet will chat about; a phrase intended to inflame your curiosity to fever pitch,

Nevertheless, you are ennuied. You doubt whether the texture of your life will be changed by reading it. No matter what the message may be. . . . But you open the flap and extract the document. For a flash the cover promises a fresh outlook . . . but the first page inside drops back to a government-pamphlet level; just as you feared. . . .

The ethics of advertising permit one to do anything except bore a person to death. This is an aphorism, and it applies to no other class of advertising so pertinently as it does to booklets. A booklet is an agent for telling a particular kind of story, a story too long and complicated to be told conveniently in any other way. It engages to hold the reader's attention for a longer time than is given to the perusal of an advertisement in a magazine, for instance. Boredom, in such a contingency, is fatal.

The critical point is *the text.* There's where the damage will be done if it is done. If you can get the story to look interesting when the reader turns back the cover, you have warded off disaster—for the moment, at least.

Booklets reach their billets in two ways. (Every booklet has its billet.) They arrive by mail, or else they are picked up from retailers' counters or otherwise emanate from retail stores in packages or by hand.

Cover designs

If a booklet comes by mail, its cover does not need to be an eye-trap. The arrival by mail does the trick that a striking cover is ordained to do in the second instance mentioned above. The cover of a mailed booklet can very well ignore the "intriguing" part of the job, and concentrate on being gay—on saying "how-d'ye-do" pleasantly.

In the second instance mentioned—retail-store as center of distribution—it is obvious that if a booklet hopes to be picked up it needs to call attention to itself;

and the obvious way for it to call attention to itself is by means of its cover.

Bait

If a clerk hands a booklet out as part of the description of a ware, the booklet may reasonably fall into the mail-booklet class—its cover will be neat and pleasant, but not necessarily startling. But when the cover is expected to operate as bait it ought certainly to be unusual. A "bait" cover that can be sorted at once into any particular class of design (as "brown linen-texture paper, blind-embossed rule border, embossed gold lettering") is a failure.

Boredom fatal

The booklet jinx is boredom—all typographic rules are off in the fight against that demon. The obvious and traditional way to place a title line on the cover is a way to be shunned. "Bookish" look is anathema. Anything that suggests sustained and laborious reading is anathema. Decoration, in any of the traditional styles, sinks the ship. The correct way to go about designing a booklet is to assemble an exhibition of booklets on a table side by side, and then mark down and reject from your plan all their characteristic features.

Type page

We began with booklet covers, but the process of design doesn't do that. The design starts with the inside and works out. The style of the body matter is more important than the style of the trimmings. Its details are type face, indention, leading, margins. These features ought not to follow the fashion of books, they ought to strike out a style of their own. Any departure from traditional practice that still is *legible* is welcome. Any unusual type face that is *legible* is an asset. Legibility is the only ballast to be carried. Headings, title-page details, should not remind one of headings and title-pages of books.

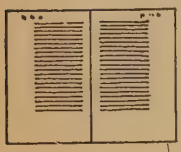
Warning

All this pursuit of typographic novelty—essential to the success of an advertising booklet—entails a serious risk. The callow adventurer after novelty is apt to

bring up shortly in a bog, a bog of execrably bad taste. The thing we demand is not the fantastic, merely. It is inspired fantasia. To ride this course requires more than a flair for mad riding—it calls, indeed, for a thorough-going knowledge of equitation. Before one can *play* with type one needs to know what has been done with type sedately through the centuries of printing.

Exaggerate

With that caution in mind one can go on and say that the secret of lively typography in booklet advertising is exaggeration. Leads a little wider than is compatible with the average compositor's ethics; paragraphs indented three ems instead of one; margins a little broader than the mode; or, contrariwise, the page packed full of type with hardly any margins at all. Whatever is done needs to be done emphatically—with conviction. If the type face is inclined to obesity, let it be definitely fat, not merely plump. If the page is visualized as thin, stretch a point and make it unmistakably skinny. The prime object in all this is to make a page that will be unusual enough to be inviting—not so unusual as to be shocking. If you carry your exaggeration a trifle too far you tumble into absurdity—it calls for a nice balance!



Pictures

The easiest way to get spice into a booklet story is to illustrate it with pictures or diagrams. But pictures need to be pertinent. Casual "thumb-nail sketches" tossed in on the margins with the idea of prettying up the page are excess baggage—they slow down the speed. If the pictures do actual work in making the meaning of the text plain, they are the best possible aid toward rendering dry text matter juicy and inviting.

Diagrams

Diagrams of all sorts are assets, even the baldest kinds of graphs. Anything that is like type, and yet is not type, and that *seems to mean something*, makes a booklet page lively—little diagrams, for example, that explain mechanisms. Such things introduced as spice

need really to contribute something to the story. If they are purely decorative, they act as deterrents—they distract attention, or else are seen at once to be merely ornamental and are discarded by the reader—with an effort. He is obliged to examine them for a possible hidden significance, and then to jump over them. Over-ornate running heads and page numbers are distracting elements. In general, pages that are intended to be *read* need to be wary about dressing themselves up with decoration.

Ornament

When the theme of a booklet is carried by pictures rather than by text—when the piece is intended to operate as a picture-book—the same reasoning applies. Anything that distracts attention from the pictures is a liability. It is possible to neutralize completely the effectiveness of a fine set of pictures by surrounding them with elaborate ornamental frames. Usually there is no reason for having decorative borders around pictures in a booklet; such things are introduced on the mistaken assumption that they add beauty. The paper page of the booklet, serving as a mat, is all the mounting that a picture needs if the picture is placed properly. This advocacy of simple treatment of pictures and text may seem to militate against the exaggeration theme presented above. It is not so. The simplicity itself may well be exaggerated. At all events ornamental trimming is a bad thing to exaggerate.

Borders on pictures

The trick of exaggerating presupposes a knowledge of the normal good style whose features one exaggerates. That normal good style in book-page printing has been exploited at great length in all the treatises on printing and in the technical journals. It is doubtful if it needs to be gone into here. We content ourselves with a glance.

The unit of design for books is two pages facing—what one sees when a book lies open. Therefore the

Normal book page

margin of blank paper is considered as framing the two printed pages taken together, not one page at a time. The result of this way of looking at it is that the margins on a single page vary in width, usually narrowest at the binding edge, and growing wider at the top, at the front edge, and at the bottom, in that order. Usually one's thumb holds a book by the bottom margin, so that edge is a kind of handle, and consequently widest of all. The normal good style of type management for books follows the points set down in the section on Legibility, under Newspapers.

Paper As in all other cases, the paper suitable for a booklet will depend upon what the booklet is to exhibit. If the presentation is type matter exclusively, or type with line cuts, the suitable paper will be one that affords type the best chance, namely, antique finish or English finish. If tonal pictures are to be used, the kind of plates required will determine the paper. The paper can afford to be slightly exaggerated, too, so long as it is not so strange that it renders the text illegible. The selection of a satisfactory type style calls for personal ingenuity—the selection of a suitable paper is an exercise of taste. The papers exist and can be chosen from samples; whereas type styles have to be invented.

Type Type faces for booklets—as for all other kinds of advertising—are to be selected upon a basis of their intrinsic quality: whether they are legible; whether they are pleasant to the eye. Printers who advertise indulge in a great deal of talk about the *expressiveness* of this type and that, about making the typography fit the crime. Their booklets demonstrate how type can be selected to "express" exclusiveness, discretion, virility, pride, and the other human weaknesses and virtues. The argument is that if you are offering fragile laces to delicate females, you will use the dainty type No. X, assembled in a sun-lit room by workwomen in

white gloves—but if it is ax-helves you are talking about to red-blooded lumberjacks, your compositor (male) will spit on his hands and jam the virile type No. Z into a reinforced composing-stick. One is inclined to doubt the truth of these arguments. At first blush it is natural to assume that delicate, thin type will give a peculiarly convincing setting to a discourse on a delicate subject, or that thick, rugged types are the suitable fonts to use for addressing husky people. But at second blush (if the idiom may be stretched so far), one concludes that it isn't so much the types that give expression to a mood as it is the way they are put together. One would be perfectly safe in engaging to make a meticulously dainty booklet about chiffon veiling and set the text in "real-estate Gothic." The type face needs to be legible and pleasant, and needs to suit the kind of paper used—and beyond that it doesn't much matter *what* type face. . . . In the pursuit of novelty it is probably wiser to depend for that quality upon the way a normal type is handled rather than upon an eccentric type. It is dangerous to play pranks with the actual reading process itself—with legibility; eccentric types play tricks with legibility.

Does "type express"?

Illustrated Letters

The illustrated letter, in its original and unsophisticated form, was a four-page letter sheet with the firm's regular letter-head on its first page, and advertising printed on the other pages, used for regular or special correspondence in the usual way. The letter on page 1 was a *bona fide* typewritten letter. From this start the form has developed into a special style of advertising folder. The letter part is printed in typewriter type and is written in the form of a letter, but otherwise is on the same advertising basis as other parts of the docu-

ment. In other words, an illustrated letter is an advertising folder with one of its faces arranged as a letter.

A folder in disguise

This particular form of folder eludes the grasp of the designer in his effort to find out just what is the underlying purpose to be served. The assumption is that the letter on page 1 gives the document a personal tone and paves the way for a later study of the advertising material on a more intimate basis. The letter on page 1 is a form letter printed by multigraph, or in typewriter type. This fact puts the letter part of the folder beyond the range of the layout man's activity. He proceeds on the theory that page 1 is blank, and designs the rest of the folder after the fashion of folders in general.

Envelope Stuffers

An envelope stuffer is a "rider" superimposed upon regular business correspondence. It arrives in company with a letter (or a bill) and consequently operates under a handicap. The letter or bill is "live matter" and commands first attention. If the stuffer gets any notice at all, the stuffer has to earn it.

Attention for stuffers

There are two ways for bringing a stuffer to the reader's notice. One way is to make it look like a typewritten slip—printed by multigraph or in typewriter type on a paper like the paper of the letter. So designed it will appear to be a part of the "live matter" and will be read. This scheme involves deceit, and the recipient may not be pleased. The other way is to print it on bright-colored paper. If the color is bright enough, and if the typographic design is novel enough, a stuffer will have a chance to do its bit as advertising. As a usual thing stuffers are not designed; they are "set up."

Disabilities

As they are usually employed stuffers are fringe advertising. They creep in under the margin of the one-half ounce not used up by the letter. In other words, they are openly and obviously penny-pinchers. As a

stuffer is usually made, its inclusion in a piece of regular correspondence is not a compliment to the receiver. It is the designer's job to turn this slightly distasteful bit of paper into a compliment. Instead of relegating a stuffer to the bottom of the heap as the lowliest form of advertising, the designer has rather to take it seriously and expend considerable thought upon it. It imposes a problem in design like that of blotters and calendars—it involves a question of courtesy. Such elaborate and punctilious genuflections in the presence of a mere stuffer may seem ridiculous, but I see no way for the layout man to perform otherwise if he is to use brains in his processes. And I develop the point because it is a good example of how the designer *begins* to design. There is always something besides type and paper involved.

Question of courtesy

It is easy to say what a stuffer ought not to be. It ought not to be a *mere* stuffer—a casual handful of type printed on any chance leaving of "trim." So conceived and so executed it will be worse than dead weight in an envelope; it may even set up a negative reaction in the mind of the recipient. To move it over into the positive column requires ingenuity. When it drops out of the fold of a letter it must exert at least as much "pull" as the unread letter, if it is to do any advertising work at all. That means that it will need to be an unusually interesting bit of typography. It will be a leaf or a folder no larger than the envelope ordinarily used for correspondence. On the basis of differentiating itself at once from the letter part of the package it may well be decidedly smaller than the folded letter-sheet—small enough to be noticeable. Its paper ought to be bright colored and its design unique.

Negative advice

Calendars

BLOTTERS and calendars stand together in a class of advertising that might be called "special duty"

"Special duty"

advertising. They are more than advertisements. They are intended to please a recipient in a special way. They are dispatched to *serve* him for a certain length of time. When they arrive, unless they qualify immediately as competent to perform the service, their mission is frustrated. Their effectiveness as advertisements depends on how they look when they arrive and on how they look while they "hang around."

A calendar is a month's affair at the shortest; in another form it may be expected to be looked at for a year. A piece of advertising that is called upon to bear up throughout an entire year is obviously a serious undertaking. The proprietor who sends it out regards it for a few moments and judges it on that basis. The designer has to visualize it hanging on a wall, day in and day out, for a period of twelve months.

He begins his design of a calendar with a view to the practical service that it will render—in other words, with the pad. If he starts with the assumption that the table of days is the heart of the device and that other details are to be kept subordinate to the table, he is bound to come through with a design that will be good calendar and good advertising.

The pad

The pad is a fixed element; it has to be a certain shape. All the other elements are malleable, and they ought to take their cues from the pad. The design should be a day-table plus accessories. How large shall the table of days be made, what size figures, and how disposed for easy reading? There are several ways to arrange it: D is probably the easiest to read.

The ideal

If I were asked what kind of a calendar I should be most flattered to receive, I could describe it as one whose day-table occupied the major area and was displayed as the main theme. I could be sure, in such a case, that as my eye lit upon the name of the sender, day by day,

and perused the words he used to establish himself in my good graces, I could think of him pleasantly. In the scheme of my ideal calendar the advertising feature would take second place. Usually it would be a statement of the firm's name and activity, or these combined with a picture. But if I used a picture I should still keep it subordinate to the pad.

A

Sun.		7	14	21	28
Mon	1	8	15	22	29
Tues	2	9	16	23	30
Wed	3	10	17	24	31
Thur.	4	11	18	25	
Fri.	5	12	19	26	
Sat.	6	13	20	27	

B

SUN	MON	TUES	WED	THUR	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SUN	MON	TUES	WED	THUR	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

C

SUN	MON	TUES	WED	THUR	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

D

A typical advertising calendar for home consumption is a colored picture—of anything—with a diminutive pad attached. This type hardly comes within the layout man's field of enterprise, because it designs itself; there is only one way to do it.

Blotters

Obligation incurred by sender

THE strictly advertising function of a blotter is performed at the moment when it arrives. After it is put to use as a *blotter*, its service as an advertisement ends.

After it starts its career as a desk appointment, no one will pay any attention to the words printed on it.

An advertising blotter's initial job is to convey a message from sender to recipient—but more is asked of it than is demanded of a circular or folder: It is expected to linger in the recipient's service for a while, not to be thrown away at once—and this extension of its useful life lays an obligation on the sender. He is bound to foresee (if he is a gentleman) that the blotter shall not be an eye-sore on his beneficiary's desk!

The ideal

An advertising blotter ought to be a rectangle of colorful, stimulating ornament, as engaging to the eye as a bit of Persian tile or a shred of Sicilian brocade. There is no reason why it should not be so. The advertising part of the device ought to be confined to small area, or else wrought into the structure of the design in such a way that it became a part of the decoration. No one ever saw such a blotter; nevertheless, that is the way a blotter ought to be. A blotter of that kind would be a welcome accessory on anyone's desk, until its beauty were effaced by the honorable scars of service.

Catalogs

A readable list

A CATALOG is a *list*, first of all—a tabular list of subjects, each subject with descriptive comment. The fundamental problem for the layout man is to evolve a scheme that will bring the subjects forward so that they can be seized by the eye, and to arrange the descriptive comment so that it will not retard the process of reading the subjects as a list. The handiest scheme for a solid-letterpress catalog—the classic scheme, one may say—is an arrangement that puts the subjects in a heavier face than the descriptive matter, and hangs them out twelve points beyond the left margin of the comment. Such a scheme serves a wide range of occasions. It is not beautiful, but it can be made neat.

Subject items centered

The first step away from such a scheme will be a centered heading which states the subject, and below it the comment in a paragraph. N. B. that the first word of the paragraph ought not to be indented; indention at this place rounds the corner of the paragraph and blunts the sharpness of the emphasis which one seeks to give both heading and comment. The centered heading will probably be best in upper-and-lower two sizes larger than the paragraph matter, and in the same face, or in italic of that face. The centered heading is emphatic enough through its size and position—it does not need to be in bold-face. The suavity and legibility of a page suffers from an overdose of bold-face. Pictures will be worked into this scheme by centering them above the centered subject-heading. Picture, heading, and descriptive paragraph will then be a unit arrangement of three elements in symmetrical centered balance; and, of course, each unit will be separated from the next by more space than occurs between picture and heading or heading and paragraph. The good looks of such an arrangement will depend upon the (esthetically) correct allotment of these spaces. No rules to control the correctness of the allotment can be adduced.

Pictures

"Dressing it up"

Such is catalog design on its basic terms—simple terms that give ample room for both beauty and utility. But simple terms are not enough in modern merchandising. Something beside is demanded. A simple presentation is looked upon—by the average person—as barren and unattractive. The catalog needs to be "dressed up." The designer's problem in catalog-making resolves itself into something like this: How to make a catalog ornamental and attractive (from the popular viewpoint) without sacrificing its utility and its good looks.

Colored pictures

If the appropriation runs to the extent of colored half-tones, the problem of dressing up is solved without much trouble. Colored pictures are always interesting.

The trick in such a case is to let the colored pictures alone—not to worry them into queer shapes or fret them with decorative borders. If the subjects permit (say the case of a flower catalog or a list of table china) the backgrounds may be cut away—not vignetted—"cut out" half-tones. The colored areas ending crisply against the white paper make a sparkling page. If the "cut-out" subjects need to be contained within frames, rectangular bands of flat tints can be contrived after the fashion of ruled mats around engravings—with white paper between the framing bands and the pictures. Your vignetted background is a vice. It was once looked upon as elegant. It persists by inertia; it should be helped to die.

Vignetted background

Tint background

Pictures in general are best when they are presented simply, in reasonable shapes, without borders. Each step away from a simple rectangular picture not only obscures the picture by that much, but lays unnecessary burdens upon the clarity of the typographic message. Flat tint backgrounds in pale colors running behind pictures and letterpress are in the same category as vignetted backgrounds—they were ordained by a conception of elegance that no longer prevails.

House Publications

To make the score complete one includes house publications under the head of Direct Advertising. But the extreme range of style and format in this group makes any generalization impossible. The layout problem is, in general, related to the problem of making up newspapers and magazines, which is a theme outside the province of a handbook on advertising layout; but the typographic aim is toward novelty—and usually toward a kind of novelty that breaks the bounds of reasonable design and strays into regions that have not yet been charted.

So far as reason may pursue, the details of house-organ layout are details of type legibility and suitability, the management of headings and title lines, and the management of half-tones in combination with letter-press. By the manipulation of these details the designer produces anything from a tone of austere sobriety to a cacophony of delirious jazz. Over such a range no one can undertake to prescribe for a particular style. The specific case determines the performance. Rules for the use of type already indicated apply to the house-organ problem, so far as legibility and concise presentation may be desirable. But *novelty* of presentation is the *sine qua non* in this class of publication, and there are no rules to direct the achievement of novelty.

POSITION ADVERTISING

The "public" does the moving

The forms of advertising so far discussed have various characteristics in common that make it reasonable to gather them into a group. They may be regarded as the mobile armament of the advertiser. There is another group to be considered next that one may call advertising *of position*—as the military experts say of guns fixed permanently in a fortification. The items of this further group are not sent out by mail or distributed *via* publications; they do not *move to* the percipient, they are put in fixed positions; the percipient does the moving—encounters them where they stand and is influenced according to his susceptibilities. (I am speaking, of course, of billboards, window displays, street-car cards, electric signs.) In addition to this tactical difference between mobile advertising and position advertising there are other points of dissimilarity that claim the designer's attention. The designer himself is a different kind of designer. The processes of manufacture are different for the two groups; the work

Different printing

that the completed forms have to do is different; consequently layout in the one case does not mean the same thing that it does in the other. The mobile advertising forms are made, for the most part, by the century-old process that has been handed down to us as "letterpress" printing—images set off on paper, by pressure, from the tops of bits of metal assembled in a frame. The chief agent in the process is the printer—the assembler of types and the applier of pressure—his is the hand that gives character to the product. Advertising "of position" is almost always made by lithography, quite another art, and the chief agent is the "artist" or draughtsman. The type printer works within rigid limitations—rectangular, incompressible metal is his medium. The lithographer, on the other hand, is as free as a painter with brush and canvas; the only rectilinear lines that limit him are the edges of his paper. The items of the mobile group are intended to be viewed at a distance of (say) eighteen inches; the position group works at longer range—from eight feet to a mile. The designer of position advertising is closer akin to the mural decorator and to the designer of stage settings than he is to the printer. The materials to be manipulated and the processes for handling them are different, but the principles of design that underlie the building of position advertising are identical with those that govern mobile methods; such points as have been developed concerning the one apply directly to the design of the other. This section, therefore, will not rehearse methods of design, but will content itself with a few points about the specific product.

Different artist

Different range

Street-car Cards

We may bridge the gap between the two methods by way of the street-car card. That fixed form will be manufactured either by lithography or by letterpress

printing; it is in shoulder-to-shoulder competition with its own kind; the problem of its design makes demands upon the resources of both camps. Four factors control its layout: (1) its shape, a parallelogram, ten by twenty inches horizontally disposed; (2) its *curve* when put into position; (3) its competitive struggle with its neighbors in the rack; and (4) the fact that it is to be seen from a distance of eight feet directly, or from angles up to forty-five degrees from the normal. The chief point of concern for the designer is the competitive factor. (It is assumed that he is foresighted enough to find out what can be read at a distance of eight feet.) The competition is acute. The designer's tactic will be to protect his flanks and to direct attention inward to the center of his area. A ride of a few blocks will provide all the data needed on the point. Color will be one of the designer's chief resources—it may be suggested that the color will often be viewed by artificial light. The color needs to be simple and vigorous. Lettering will be simple, and not entangled with other elements. I think that the designer will cultivate simplicity in general—his competitors will unquestionably lean toward the elaborate.

Competition

A glance at the rack in any vehicle where street-car cards are exposed convinces one that, as a genus, they are addicted to uneasy and meaningless motions. Any formal, balanced, dignified arrangement stands out conspicuously. Unity of design is indicated—a design that focuses strongly upon some high point of interest.

Dignity is conspicuous

The curved shape that a street-car card takes when it is clamped into the rack has two implications for the designer. Forms, normally graceful, are contorted when they are bent into a curve; this distortion does not matter usually, but there are occasions. . . . Owing to the curve of the card, curved lines and slanted lines

are not valuable for making the design lively; they are detrimental, indeed. Vertical and horizontal lines are the vigorous lines in street-car card design.

Window Cards

WINDOW displays for retail stores—lithographs, cut-outs, and pasters—call for a kind of ingenuity in their design that is off the beaten typographic track. The standard-pattern window card is a central panel flanked on each side by panels one-half the center panel's width. The side panels are hinged to the middle panel so that the construction can stand by itself like a fire screen. One detail of design has to do with the top edge of this tryptich. The "new thing" in window display results from dieing out this top edge in some unexpected shape. From this simple form the window card progresses through changes of increasing complexity until it becomes a miniature stage-setting with cut-out details in two or three planes. The card itself is largely a matter of colored picture. Its attractiveness depends upon the cleverness of the artist. The attention of layout is concentrated upon the fact that the device is intended to work at the distance of a city pavement's width—and upon people who are hurrying by. That gives the cue for the placing and the style of the lettering; the picture takes care of itself. One helpful hint can be provided: A card of this kind in a window is likely to have articles of merchandise standing in front of it; the critical area, therefore, is well above the horizontal center line of the panels.

The top edge

Pictorial artist controls the design

Pasters

Pasters, to be stuck to the inside of window-glass, are too various for any discussion of a general kind. They seldom come into the purview of layout. They are "novelities" and are conceived and executed by a craft that specializes in that kind of thing, working according to its own standards and taste.

The designer of window-display material will do well to keep in close touch with the designer of stage settings.

Billboards

All the points about billboard layout that a theorist is able to adduce can be gathered in a railroad journey of a few miles. The high speed at which transportation moves limits the "dwell" to a space of about three seconds; the placard has to get its work done within that time. The typical railway station "three-sheet" and "one-sheet" are given a longer time to exert an influence.

The "dwell"

Anyone's judgment can supply the formula: The lettering needs to be in horizontal lines, simple and clear, not condensed, and not involved with other features; overelaboration of any of the elements complicates the reading process; ornament does not belong.

Pictures and color carry the burden; the management of color is of prime importance. The idea is communicated mostly by a picture combined with a short phrase. The painter of the pictures controls the layout—or if there is any layout problem otherwise, it is a question of placing the words so that they can be read quickly. Fine points about esthetic space relations are not of much moment. The only point to be discussed is the question of what kind of pictures.

Style of picture

The style in billboard pictures derives from the photograph—runs to literal realistic representation. It would seem that the time provided for looking at a billboard is too short to let much realistic detail get home. One may suppose that pictures would act more rapidly if the lithographic artist took pointers from the mural decorator—*i.e.*, that he might simplify and flatten his design, make it, in fact, a mural decoration done according to the best tenets of that art. The three-

sheet—viewed at closer range and more leisurely—is able to make use of realistic detail. But even the three-sheet will be better bill-posting if it remembers that it is a *poster* and not an oil painting of the conservative school. These comments are outside the limits of layout—gratuitous opinion.

Wood type

The accepted billboard style has developed in an atmosphere of its own, outside and away from that region where magazine and direct advertising has been evolved. When type is used it is a type unknown to the modern printing craft—crude block letters, extremely fat or extremely condensed—the style 1840, in fact. The wave of reform that has changed type styles for every other part of the printing trade has not washed the walls of the wood-type studios. The big-space billboard artist, drawing his lettering for each new job, uses a letter that is adequate, and quite often finely designed.

Painted billboard display follows its own tradition and its own taste. It is shut away from the influence of layout.

Signs

Roman inscriptions

If so be the layout expert is called upon to help design a permanent commercial sign he will do well to remember the memorials of Rome with lettering cut in stone. His sign will not often be cut in stone; it will usually be painted; but the stone letters were painted before they were cut. For the purposes of our Western World, no finer models exist for lettering that is to stand permanently than the old Roman capitals. Sign-painting as a craft had good traditions, once—it has not such good traditions now. So it will be hard to find a sign-painter who can reproduce the distinction of Roman inscriptional lettering. But there the finest model stands, and it is good to know what is the best.

PACKAGES

By "packages" I mean containers—the boxes, cans, and bottles that stand on retailers' shelves. For modern merchandising these packages are root forms—ultimates. Most lines of advertising pressure converge upon packages. A package is the physical embodiment of a trade name, a brand, all the good will and "consumer demand" that an advertising campaign labors to create. Package takes the place of product. The thing inside the box is of less importance than the box. The purchaser's response is a "conditioned" response. His digestive organs are trained to exude their juices, not at the sight of food, but at the sight of a rectangular pasteboard prism striped with alternate diagonal bands of white and red.

The birth of a new package

Long-sustained agony attends the birth of a container design. No process in an advertising agency's service to its client entails more strain and sweat. Consultations without number (or result) with experts in color, form, mass-psychology; experimental dummies sprung upon unsuspecting typists, scrubwomen, wives; codifications of statistics on reaction time, snatching-energy, left- or right-handedness, resistance-persistence; graphs of reaction-to-red, reaction-to-gold, reaction-to-shine; the resolution of all these things into a final perfect package . . . its rejection by the client in favor of a design that he himself evolved in three seconds with half-a-dozen pencil strokes, based upon a competitor's device. . . .

The advertising designer confronted by the need to originate a package sees the product in two classes arranged according to two stages of performance. One class of package stops at the first stage; another class accomplishes the first stage and then proceeds to enter

upon a second. The second functional stage does not call for much attention at the present state of the art; but it will become more important as time goes on.

The practical function

The first functional stage is concerned with getting the package off the retailer's shelf into the consumer's hands. The container label is required to be a placard, an advertisement, and consequently is called upon to fulfill the requirements of advertisements elsewhere—it has to be conspicuous, legible, unusual enough to be easily remembered. If the wrapping is to be torn off and discarded as soon as the article within is put to use, then the designer's obligation ends with stage I. He has performed his function if he makes a container that is attractive *as advertising*.

As house-decoration

Consider next the case of a commodity that will stand on the kitchen shelf in its original container for a period of time—say a cleaning preparation. The kitchen (in Anglo-Saxon economy) has never been a place where the looks of things mattered; but now, under the present dispensation of high costs and inadequate servants, housewives do occasionally venture into the kitchen. The container standing on the kitchen shelf, then, becomes a part of the decorative scheme of the house. This fact ought to influence the design of container labels. It does not, yet, but it will. And, by an odd twist (unperceived as yet by the producer), a package that makes a pleasant spot in a modern kitchen lays hold of the marketing eye in a retail store.

Room for improvement

The second stage of package performance involves the question of decorative design. The design of decoration (*i.e.*, the craft of beautifying things in general, buildings, teaspoons, cities) is not outside the province of the typographical designer, but it is beyond the scope of this compilation. It calls for a treatise all its own, and such treatises are available. Here it will perhaps be wise to confine our efforts to improving pack-

ages as advertising before undertaking to evolve them into objects of art. There is room for improvement within the confines of the first or advertising stage. The art of package design in America in these opening years of the second quarter of the twentieth century is in a less promising state than any other form of advertising. It is on a level with magazine advertising of the year 1885.

Usually containers will occur in two forms—as rectangular prisms (boxes); as cylinders (bottles, cans). Variants will be modifications of these two shapes. The box as a basis of design presents little difficulty. Each one of its six sides will be a field for the designer's endeavor. Area 3 will be of least importance as advertising, 2 will come next, 1 will be the chief region of activity. So far as making a good impression goes, at the instant of "primary reaction" (when the purchaser takes the package into his hands) the three areas are of equal importance—*i.e.*, as *design* all three need to be given adequate attention. 1 is the poster; 2 is a convenient place for directions for use; 3 is "friendship" area, trade-mark, seal, "how-do-you-do" or "hope-to-see-you-again." The cylindrical shape calls for one more point of consideration. Its label is bent into a curve; all parts of it are not conspicuous alike. One-third of the circle can be used as poster, but the essential part of the design will need to be confined within narrower vertical limits than that if the label is to be read on the shelves.

Broad treatment

It is obvious that labels for shelf goods need to be broadly treated—simple and large divisions of color, and of text matter. Small, finicking details resolve themselves into an indistinguishable gray at a little distance. Ornate lettering is not in order. Decorative material requires to be in silhouette, masses rather than lines.

Color is a highly important part of the game; but color done large, not broken up into bits. Realistic pictorial treatment is out of place on a container label—both for "art" reasons and for reasons of good advertising. Pictorial elements need to be "broadly" treated, conventionalized into flat, simple areas, not "shaded." It is easier to make a tomato look round, from a little distance, if it is drawn in three flat colors, than if it is executed with all the lithographer's art of subtile shading.

so

not so

Novel. But how novel?

How *strange* does a package dare be? Should it step out of the ranks and announce itself as something utterly undreamed of? Or should it follow the fashion of other wares in its category and appear only a trifle different? Even if the campaign that points to it is startling, and the merchandise itself appeals on a point of novelty, should the *package* be novel? If it is a new soap, should it dress as an utterly new soap, or as soap in general? A package is not only an inducement to buy (an advertisement), but the thing bought, the merchandise itself. Will an intending purchaser hesitate if the package is unlike anything he has seen before? This question always comes up when a new article is being groomed for the market. It divides the experts into contending schools. It is vital—and insoluble except by trial.

Certain luxuries—perfumes, for example—rely upon unusual containers to proclaim their distinction. In such regions one may go as far as inspiration carries. But in the department of commodities one is inclined to think that conspicuous novelty involves a risk. The public has a preconceived idea of how such things should look; the designer dares not depart too far from that idea. But the state of the package-designing craft makes him feel sure that he ought to depart somewhat.

STATIONERY

THE layout man comes in contact with certain classes of product that are not advertising in the strict sense, but that serve advertising purposes as part of their function; such things as letter-heads, labels, trade-marks, etc. Some of these items—letter-heads—fall within the influence of the layout man's art; some of them—trade-marks—are furnished him as raw material.

Letter-heads

An ambassador

THE letter-head part of a business letter performs two functions: (1) It provides information about the firm—where it is, what people manage it, what is its main line of activity. (2) Besides this purely practical work, a letter-head is required to transmit a *tone* to the reader of the letter, a hint of the firm's enviable position in the mercantile world. A letter-head, therefore, is an advertisement *in petto*, a sort of epitome of advertising in general; it conveys information, and it gives to the information a particular sonority that is supposed to ravish the listener's ear.

Address plain

The place where a letter-head is most likely to fail as a practical instrument is the street address. The street number needs to be stated plainly, in arabic numerals, large enough to be read—not spelled out in words or otherwise complicated. This injunction may seem too simple for record, but if you examine the letter-heads that come in you will see what an extraordinary amount of misdirected ingenuity is spent on obscuring this feature of the instrument.

The layout problem

The obvious way of arranging the elements of a letter-head is the practical way—so obvious and so practical that most letter-heads are cast in that form—the firm name, the street and number, the city and

state—three lines centered. The problem for layout begins when other elements are added: a list of officers, a list of agencies, a trade-mark, a tabulation of products or activities. The layout problem enlarges when it is demanded (as it usually is) that all these things be assembled in a typographic design that shall have style, individuality, distinction. Let us assume an hypothetical demand for the most distinguished style possible; we can work down from that to more ordinary levels. We begin with paper.

Bond paper

Bond paper is the universal United States vehicle for business messages. If you aim at the height of distinction, your bond paper, of a suitably high grade and rag content, will be heavy—and it will impose certain conditions about printing. It will not be printed from type. It will be either lithographed or printed from dies or from engraved copper. Bond paper adequate to the higher levels of distinction is not sympathetic to type printing; it is too hard.

Linen writing

A distinguished style can be achieved with type, of course, but on another kind of paper, all-rag "linen writing" of a heavy weight. One notices that "linen" does not mean a fabric finish pressed into the sheet; it refers to a kind of paper; "Linen" comes either as "wove" or as "laid." The "laid" paper has a certain antique atmosphere (the old papers were laid papers) redolent of long establishment. The extra thickness of the paper somehow adds a touch of distinction—or you may cross the middle line of mediocrity and use a paper unusually thin.

Letterpress on bond

You may use type on bond paper, but not in these higher latitudes—you have to come down a few degrees in the quality of the paper to do that, and by that descent you lose a part of your style. The descending grades of bond paper admit more wood pulp into their fabric, and less size, and meet type printing halfway.

Some, by devious manipulation, can be made to receive half-tone plates.

Color

Bond paper will be pure white. "Linen" paper will be white or "natural." Colored paper is a trifle unsafe in this heady level of grand style. A good definite blue may serve some occasions without loss of tone if the printing is in black only. For certain ultra-sophisticated enterprises other colors may be in order—positive colors, yellow, cerise, jade—they require to be treated with sophistication.

The three available craftsmen

When it comes to the matter printed on the paper, and the method for getting it there (still pursuing a high aim), the road fans out into three trails, and the trails lead to broken ground and hard going. You have three craftsmen to depend on for getting the paper printed: the lithographer, the die-stamper, the plate-engraver. Each of the three cherishes his own vice. Each has evolved a standard of excellence in his own particular craft that (for him) is the highest notch of distinction. For us—trying to make a letter-head in what *we* consider good style—none of their standards of excellence serves.

Their vices

The lithographer's highest good is shaded lettering, or black-letter of a degenerate variety, or gray "tint" line backgrounds; banknote embellishments. The die-stamper delights in embossed effects—raised block letters (his own kind of letters), shiny and fat, with glistening trade-marks in red lacquer. A critique of the stationer's (plate-engraver's) art would run to a thick pamphlet. Wedding-announcement script, copper-plate roman, extraordinary Old English are his calligraphic resources. There is no way to control the plate-engraver. He may be willing enough to meet your requirements, but he simply can't. Take his traditional patterns away from him and he flounders (and his traditional patterns have sunk far, far away from good traditions). The die-

stamper, also, is beyond control. If you want die-stamping you have to take what you get. The lithographer is able to make facsimile copies of type or of drawn lettering, and is consequently a trifle more amenable to layout.

So the case stands. The process most suitable for printing on bond paper—copper-plate engraving—is not available unless you want your letter-head to look like a social form (as sometimes you do). The die-stamper's art in its usual manifestation is not distinguished. You rely on the lithographer and supply him with prepared "copy" which he reproduces in facsimile.

Design

In any case—printed from type, from intaglio plates, by lithography—what are the practical and artistic reasons for placing the elements of a letter-head thus and so? Most letter-heads are set in type (hand lettering, if it is used, will take its cue from type). It will be convenient to think in terms of type.

A focus

The matter goes at the top of the sheet. Elements that dribble down the side of the page are intrusive—and impudent—not complimentary to the reader—impolite. The material should stand in sharp contrast to the typewriter text below—*i.e.*, it should be a *unit*, a well-organized panel of inscription across the head of the sheet. There should be one emphatic focus of interest—only one. This focus will usually be the name of the firm. It does not need to be in the center of width, but it needs to be unmistakably a focus. All other items will play up to it. If there are various groups of secondary items they will be in such positions as to hint at balanced symmetry. Symmetry is not essential, but balance is. One face of type will be used throughout. If there is a departure from that face it will occur in one place only—and the departure will still remain in the general type family. For example,

One type face

a letter-head set in Scotch might break, at an emphatic point, into Bodoni or Bodoni Bold; or a design in Bodoni Book capitals might make use of a line of Bernhard Script. A focus, balance, and one face throughout, these are the rough rules.

The bizarre

The above remarks apply to the normal, polite, business letter-head. It is not always desirable to be too normal, or too polite; a touch of the bizarre may be demanded. There are not any precepts to guide the performer attempting the bizarre. Except, possibly, one. When you deliberately set out to be fantastic you take care to be quite, quite simple; over-elaborated phantasy is as flat as labored comedy; mustard in touches, not slabs.

What controls the scale?

If one undertook to be guided by the principles of sound design, the *scale* of a letter-head ought to be set by the typewritten letter below—which is, of course, the essential part of the document. But if one followed out this precept to its logical (esthetic) conclusion, the result would be unfortunate, because typewritten matter is not a good standard to follow, from the typographic design point of view; and a letter-head kept subordinate in style and color to typewritten script would be a feeble affair. So the only way for the designer to proceed is to disregard the typewritten matter as a key to his design, merely keeping it in mind as an area below his panel that will be occupied by a scattering texture of feeble color and no particular form. But even that "control" over his design will lead him to use a light hand in shaping his typographical arrangements. A letter-head that makes use of heavy color and large scale (proper enough if one were thinking *only* of a panel of type seven inches long and one and one-half inches deep) is an unpleasant device when it is seen in conjunction with the scattering script below that it is supposed to aid and abet; such a heading not

Braggadocio

only smothers and extinguishes the letter, but injects a note of braggadocio on the sender's part—a tone that the sender probably had no intention to introduce at all!

Copy furnishes the clue

The clue to the actual form that a given letter-head will take usually occurs in the copy. Is the firm name short, providing material for a compact design in the center of the page? Or unusually long, suggesting a frieze of capitals across the top? Are there groups of names to be shown in small size that require to be balanced on this side and that? Is there a trade-mark that will make a focus of color and force a symmetrical scheme? If the heading is printed from type, the variety of textures available in a given face—caps, small caps, italic, etc.—provides a wide opportunity for ornamental spice. If the design is drawn, care needs to be exercised to keep it from becoming too varied and ornate; the freedom that hand lettering permits may cross the line of decorum demanded in a polite form such as a letter-head.

Printing on envelope

If the designer is meticulous, the return mark on an envelope will be kept in suite with the letter-head that it serves. The style or turn of design that gives individual character to a letter-heading will be echoed in the typography of the envelope mark. The function of the return mark is in the first place practical, and its practicality will be served, as in the case of the letter-head, by making the street address of the sender plain and clear. The post office prefers to have these return marks on the front of the envelope; native modesty leads one to put them on the back. But the upper left-hand corner of the front face is no doubt the most practical place. Taste would inspire one to keep this notice rather plain, without flamboyance in the form of ornament. If it is made ornate, the post office insists that it stay three and one-half inches away from

he right end of the envelope, to give room for cancel-
ng stamps, etc. If there are various statements that
eed to be included in the return notice, trade-mark,
tc., the end of the envelope may be made into a panel,
rranged either vertically (as the address reads) or
cross the short end of the envelope. The design of the
ttings of an envelope ought to be worked out with
verything standing—stamp and cancellation pasted
n the corner of the dummy and a typewritten address
ndicated—so that one may have a sense of the balance
f all the elements.

Labels

Receiver's name paramount

THE design of a shipping label begins with a concern
or the label's practical performance. It is called upon
o present the recipient's name and address so that
hese can be read easily. The sender's device, and his
nstructions to the post office, need to be legible, of
ourse, but they take a place second in importance to
he recipient's name. This name usually appears in
ypewriter type—a feeble display at best—so the
roblem of elevating the recipient's name to a position
f importance is difficult. About the only means pro-
vided for performing this feat is blank space—an
mple area of clear paper around the typewritten lines.
The practical part of the problem is a problem of keeping
he two features apart, cutting the sender's device
harply away from the space allotted the receiver.

How much decoration?

With the practical requirements satisfied, the designer
urns his attention to making his label as attractive as
ossible, which attractiveness may be considered its
dvertising function. Any further advertising burden
aid upon a shipping label—beyond making it good-
ooking—is apt to overload the instrument. And the
mount of area (and graphic energy) devoted to good
ooks is a matter that needs to be held within bounds.

An exuberantly decorative label is somehow not quite complimentary to the receiver; its fanfare of trumpets and its draped bunting relate to the *sender*, not to the receiver; courtesy requires that the emphasis be laid on the receiver, that he be permitted to set his own pitch of gayety on the occasion when the package comes in. This is a fine-drawn point, no doubt, but such points enter into layout.

The typewritten address complicates the problem of good looks just as it does the problem of practical performance. Theoretically, the typographical furnishings of a label intended to bear a typewritten address ought to take their scale from the typewriting—labels are never designed so, but it would be interesting to attack the problem from that angle. Typewriting type has never been studied from the good-looks point of view; it has been allowed to merely "grow up" without schooling or manners, consequently it is hard to work typewriting into any scheme where appearances or deportment matter; which *obiter dictum* applies to the design of letter-heads as well as to the design of labels.

Size The size of a shipping label is a question of convenience—convenience of handling in the typewriter and the addressing machine, and in the pasting-on process. Its proportions are a matter of taste, plus the space requirements of the matter to be printed on it, reckoning in a good liberal area for the address. Its color is, first, a practical consideration—light enough to make the address plain—and second, a matter of taste. It can

Color afford to be gay in color; and its color will be chosen so that it contrasts and harmonizes with the envelope or wrapper on which it is pasted. When paper is applied to paper in this way, the designer seizes the chance to make an effect with harmonious color. Typographically the designer avoids two errors: overwhelming the typewritten address with too vigorous size or color

of type, and overwhelming the recipient with too great exuberance of ornament.

Signatures

The idea behind a specially drawn firm name, or name of a product, is the idea of achieving trade-mark individuality. This intention, commendable at all points, is sometimes frustrated by the proprietor of the name himself, who approves a design in a kind of letter that nobody can read. There is a prevalent style in firm signatures that illustrates how the individuality idea can be stultified in another way. At the close of the last century some inspired sign-writer persuaded every merchant who coveted a possession of this kind to have his name written on a slant, and a flourish struck under it. The brood of firm signatures let loose at that time (and still hale and hearty) all have the same physiognomy. Their astonishing family resemblance defeats the purpose that inspired them. This urge toward distinction on the part of the merchants of the 'nineties left results that handicap advertising even now; because a trade signature that has been made valuable by custom and the passage of time is as inviolable as the laws of the Medes—unchangeable by god or man.

Unfortunate episode

A designed signature of the right sort will combine legibility and singularity. It needs to be drawn in a kind of letter that anyone can read—and yet it must depart from that kind of letter a little—it must add a dash of originality. It cannot be abnormally fat or unduly lean if it is to combine with the usual run of type. If it is whimsical, its whim must not interfere with reading; it can be whimsical within the bounds of calligraphic taste. If it varies from the usual roman it will be in script, or in black letter; there are good and bad styles for those characters. There was a time when well-

Singular, and legible

What style of letter?

drawn roman letters were unusual enough in themselv to be individual and striking. Perhaps they are so sti

The fact that a trade signature will be used for a lo time warns against a style of lettering too much on t crest of the wave of prevailing fashion. Fashions chan so rapidly, even in printing, that a *chic* thing of 19 may be outmoded in 1940. There are forms of lett that are above fashion—beyond the reach of the flu tuating tides. They were fine in A. D. 50; and will b just as fine in A. D. 5000.

This comment on designed signatures, like the com ment on trade-marks, is placed here to aid the layou specialist in his war against commonplace design It is not properly cogent to a discussion of layou technique, because the layout man's job is to *plac* signatures, not to design them.

Trade-marks

A tough morsel

A TRADE-MARK—the usual trade-mark—is a necessar evil. It is utterly indigestible. Twist his menu as he wil the layout man cannot turn it into good food. Force by the necessities of merchandising to work a trade mark into his design, he has not even an oyster' chance—there is no way to coat the offending bit with glutinous capsule that will make it go down easier— it has to be swallowed as it is, plain, raw sand.

The agency's opinion

The advertising entrepreneur, too (the long-sufferin agency man), admits that there is something about trade-mark that makes it unassimilable. His instruction (reading between the lines) confess it. He says: "Th bug has to go in. Get it in somehow." Now this is truly comic situation—this trade-mark that has to g in, and is not fit to go in. Because a proper trade-mar is just the kind of garnish that the designer scours th fields for. A trade-mark suitably conceived is one o those bits of significant ornament, standing halfwa

between pictures and type, that make admirable decoration for a typographic scheme.

Out of control

As the case stands, the advertising architect has no authority over trade-marks. All he can do is to waive all personal responsibility for the havoc they work. He learns to take them as they come, without comment. He has been enjoined frequently enough to keep his hands off.

But once in a while a new trade-mark is born. On that momentous occasion the designer may be asked for his advice. If he should be so honored, the following comment may serve him.

Trade-marks are survivals of a time when the laity were unable to read, when a man's business had to be stated not in words, but in symbols. In our present state of literacy the informative element in a trade-mark is not important. Nevertheless—on the basis that everything in an advertisement needs to do its bit—if a trade-mark is to be used as advertising apparatus it ought to be studied on the side of its significance.

The ideal

A proper trade-mark needs to *mean something*. At its best it is an epigram—a terse and pungent summary of some significant fact about the business. The words to be stressed are "epigram" and "summary." A trade-mark that attempts to illustrate a process in detail, for example, fails in both counts. A manufacturer of mowing-machines who tried to get a hay-field into his trade-mark, as well as an adequate representation of his engine at work there, would stultify himself. Wisdom and mature years would inspire him to choose a sickle as his emblem.

Malleable

A good trade-mark will be malleable. It will be possible to turn it into a variety of forms without destroying its essence. The mowing-machine manufacturer's sickle, for instance, could be stamped with a steel punch into metal, stenciled on packing-cases, etc., etc.—

things that could not have been done at all had he stuck to his original idea.

No shields

Trade-markery is a country cousin of heraldry; it can claim that kin, but native good taste will keep it from trying to ape its noble relative. I mean that trade-marks in the form of shields are a joke—as comical as those mid-Victorian trade devices surrounded by the Garter. Things like that, in first instances (they are now meaningless survivals), were efforts on the part of Trade to sit in the same pew with Race. Under the modern dispensation, with kings at a discount, the feudal touch may be dispensed with. One makes this comment about shields as trade-marks because a cosmic law operates to convince every expectant proprietor of a new trade-mark that he wants his device in the shape of a shield.

Flexible

A good trade-mark is the thing that lives inside a boundary line—not the boundary line itself. It should be possible for the device to step outside its circle, or triangle, or what not, and still be the same—an unmistakable emblem. In other words, marks that depend for their individuality upon triangular frames, circles, squares, etc., are weak brethren; they are of a low order of trade-mark vitality.

Typographic flavor

For the greater number of advertising uses a trade-mark design needs to be given a typographic flavor. It will stand in close relation to type in the usual advertisement and its stance will be more comfortable if it is brought into sympathy with type. This means that the proprietor will have to relax the rigor of his rule and allow his design (originally rendered in soft lithographic grays and stipples) to be redrawn in positive line, with considerable paper showing. It is not necessary to ape the style of a woodcut in this effort after typographic flavor; but it is necessary to echo, to a certain extent, the crisp black lines and

open white areas of type. A printing type is a *stamp* essentially—a metal punch such as carpenters use to put their names on tool handles—and a trade-mark to be used with type needs to participate in this stamp quality.

III

The actual process of designing an advertisement cannot be demonstrated unless the circumstances of the specific advertisement are known. No two instances will be alike, no two designs will be the same. One sequence of trials and rejections (one designing operation) is bound to differ from any other sequence. The fixed conditions in any problem are few, the variable factors many; and the variable factors are the ones that have most influence upon the shaping of the design. Before any particular instance can be discussed one must know what the actual "copy" is, what specific work the form is intended to do, where it is to appear or to be sent, what kind of people it will address, what funds are at its disposal—in other words, one has to discuss a specific advertisement, not merely an advertising form.

Our next enterprise will be shaped to meet these conditions. It will necessitate a return to the first station of our expedition. Starting at that point, we will go over the trail again, pausing, as we did before, at the camps we set up on our first traverse, newspapers, magazines, booklets—and this time we will look at specific instances.

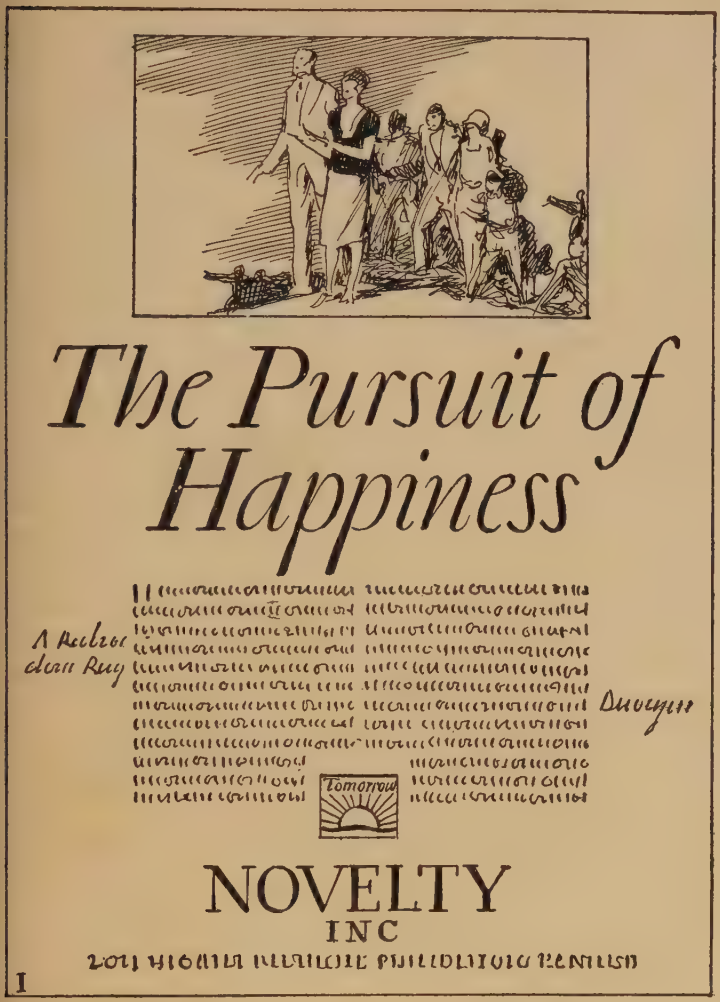
There are two ways in which an examination of this kind can be carried out. One way will be to inspect actual advertisements, pieces printed and published. Such a method will be *a posteriori* criticism of things already made; it will be able to say how such things should have been done, not how they actually were

done. A second method will be to start with specific elements—*a priori*—and arrange them; and then comment on the various trials, choices and rejections. This latter method is the one I shall adopt. This choice will mean that the designs and discussions will be the designs and discussions of a single individual—which is a handicap. But it may happen that one person's processes will serve as an example of the processes of advertising designers in general.

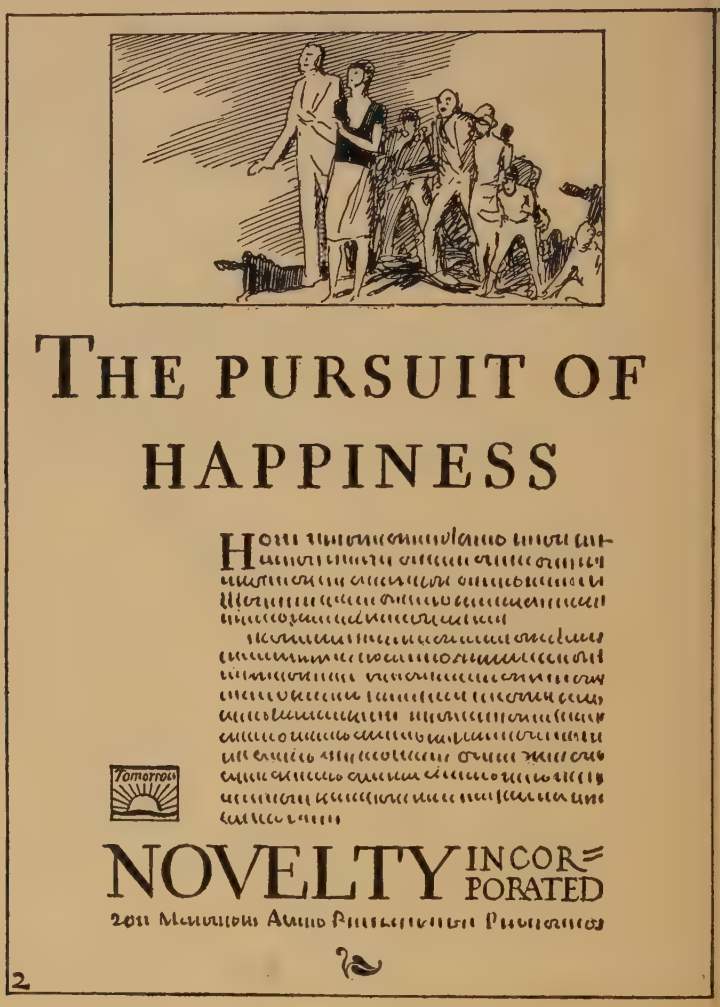
I provide the conditions surrounding each one of the following examples—copy, space, general intent, etc.—and then proceed to design within those conditions. I try to have the conditions governing each case as nearly like real conditions as possible. The copy is hypothetical copy, but the progressive sketches are *bona fide* progressive sketches—*i.e.*, they are not "cooked up" to make a nice demonstration. I show the rough sketches that embody the gropings toward a possible scheme, and comment on their inadequacy or their promise of good performance; and then show the arrangement that seems to be the best and try to explain why it is best. The "best" specimen in each case is only relatively best; it is not presented as an ideal or standard; the method does not aim to develop strikingly new and potent advertising forms; it aims merely to get as close as possible to the facts of the process of design.

Four-column newspaper

The first example of layout in action is a newspaper advertisement of 4 columns width by 165 lines—8⅜ by 11¾ inches. It is an "institutional" advertisement, the kind that public-service companies and savings-banks use to evoke a progressive and hopeful state of mind. It involves a picture, a "catch line," a body of argument, a trade-mark, and a signature. The presentation is to be done in a lively spirit. The picture is



in line, drawn in a rectangular frame, but may be cut up. The name of the firm has not been cast in any fixed form. The client sets no limitations except that the trade-mark must be used as furnished. (I have assumed throughout the series that the client does not



need to be "sold"; that he is intelligent enough to leave the details of cobbling to the cobbler. "Selling the client" is an art in itself, and would require a treatise all its own. It has no bearing on simon-pure layout.)

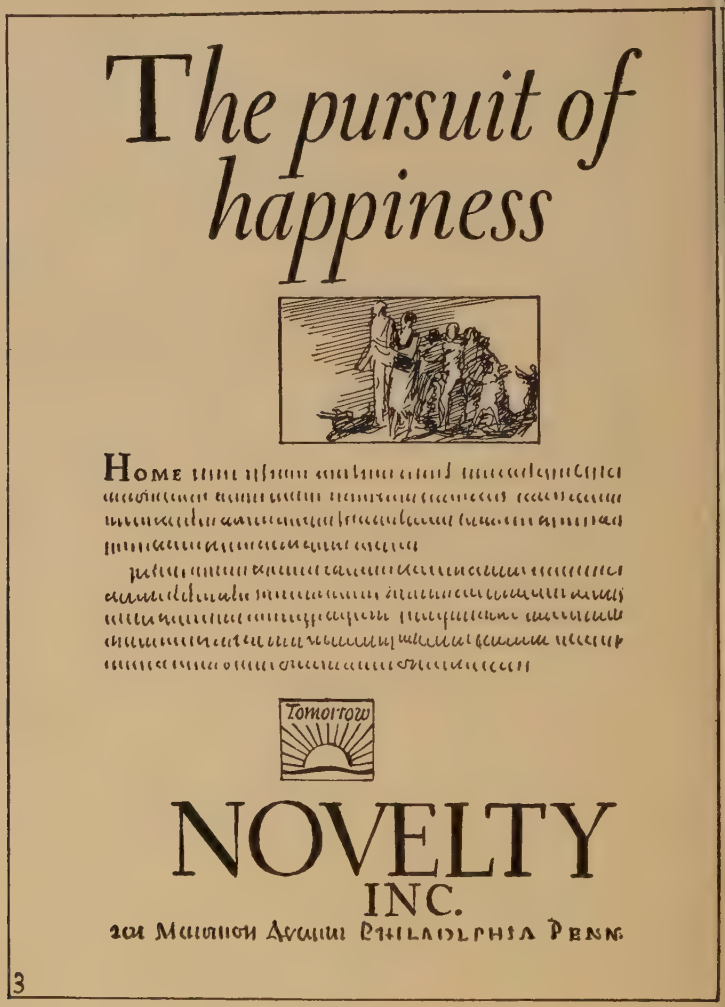
The process starts with No. 1. This is the first shape the elements take when they are scribbled down in the space. It is the obvious and easy way to place them: picture, displayed line, text, signature, one centered above another. Design concentrates upon the following points: (1) A reasonable width for the picture determines the width of the text matter below; the vertical lines so made, reaching (optically) from the top of the space to the bottom, are agents for holding the whole pattern to a certain degree of unity. (2) The longer displayed line is extended beyond the mentioned vertical lines, the long line of the signature is extended also, but not so far as the "catch" line above. The design in general is obvious and commonplace, not particularly pleasing as pattern, and not conspicuous; there are too many other advertisements arranged just so.

No. 2 introduces a slanting line made by the beginnings of the displayed lines and the initial of the paragraph. The trade-mark and the initial letter of the signature are arranged in line with the left boundary of the picture, and the right boundary sets the limit for the text measure. These are efforts to make the map more interesting and more conspicuous. The trade-mark smothers the firm name to a certain extent. It seems necessary to introduce the small centered ornament at the bottom to finish off the pattern—a sign that the general arrangement is ailing slightly.

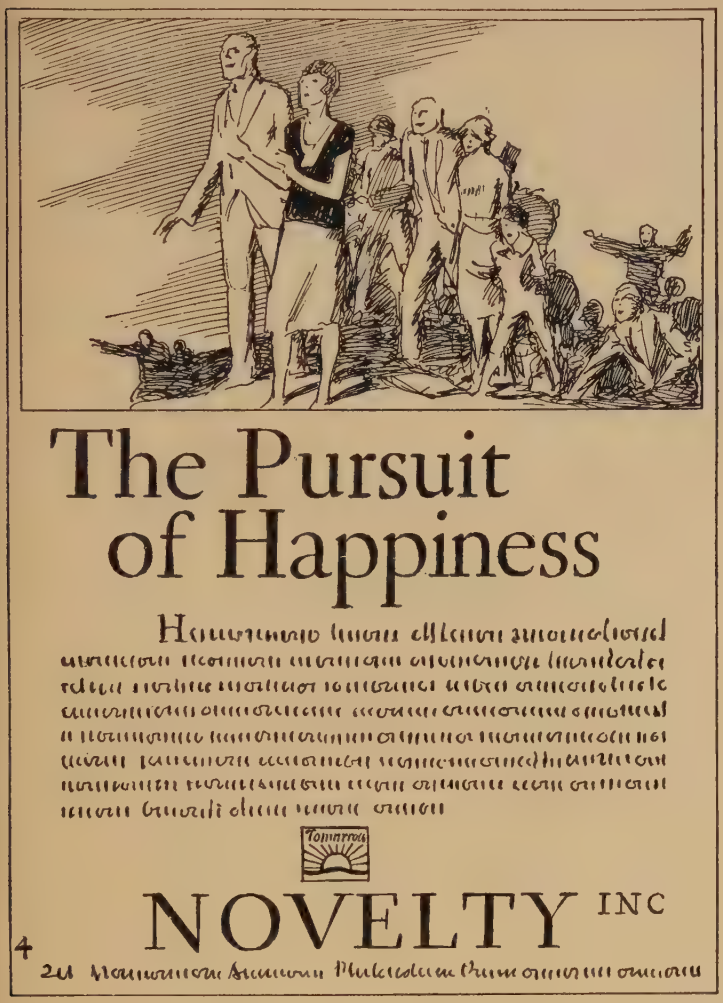
No. 3 attempts further acrobatics. The picture is scaled down; the words of the heading are promoted in importance. The slanting line at the top is repeated in reverse at the bottom in the arrangement of trade-mark and firm name. There is a good, vigorous whipping backward and forward of lines throughout the design that makes the affair lively without shaking it to pieces.

Horizontal balance

The unity of the design is preserved by a loose kind



of symmetry on either side of a horizontal axis; text in center, picture above and below, two balancing groups of lettering. The right and left boundaries, marking off extreme width, help to keep the arrangement a unit. The important words are given every chance to be seen.



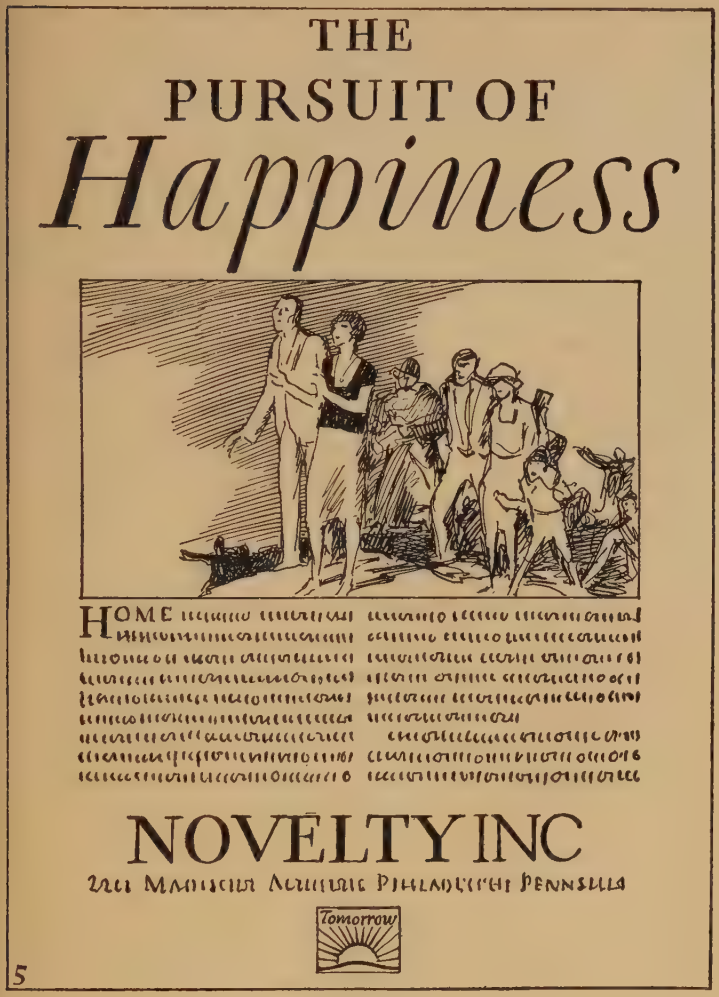
No. 4 runs the picture full measure, diminishes the arresting function of the heading phrase and transfers that duty to the picture and the firm name. A slanted controlling line, traced from the trade-mark to the heading, is used to overcome too great rigidity. A

blank space in front of the firm name balances a blank space to the right of the heading lines; these two blank spaces make a line of sight across the letterpress that counters the slanted line noted above and augments its effect. Since such a large share of the "arrest" responsibility is laid upon the picture, it follows that the map of the picture needs to be vigorous and unusual. A monotonous or ordinary picture could not properly be allowed so much space.

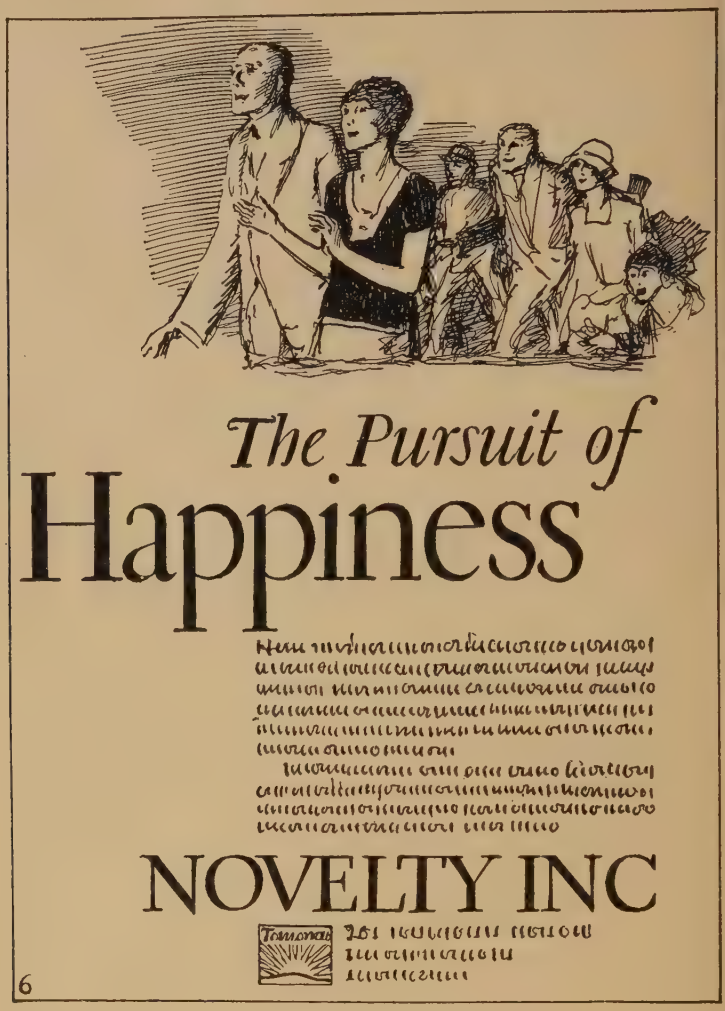
These four trial arrangements raise the question (unless it has been settled beforehand): If one element is to be stressed, which element shall it be? Is it "pursuit"? Is it "happiness"? Is it "novelty"? Is it the drama of the picture? One of these ideas will need to be put ahead of the others. No. 1 gives first place to the complete phrase, "the pursuit of happiness." No. 2 presents the four ideas with equal emphasis. No. 3 probably puts the major graphic stress upon the word "novelty." No. 4 makes chief use of the picture.

Nos. 5 and 6 work on the assumption that the idea, "happiness," is to be stressed. No. 5 returns to a symmetrical scheme. It will be legible if the heading does not need to read into the paragraph of argument—*i.e.*, if the paragraph begins a sentence of its own. As a pattern of textures and colors it is good. Its pleasing map, and its dignity and sobriety, would make it conspicuous on a rough-and-tumble newspaper page. Points of design are these: (1) Proportion of picture area to solid letterpress area; (2) two-column arrangement of letterpress; (3) capitals for "the pursuit of" and their sizes and arrangement; (4) length of the line "happiness" as related to the letterpress measure, and length of the lines "novelty, inc." and the address.

No. 6 is a play for unusual map. The picture is taken out of its frame and a part of it only is used large size. The strong vertical line from the figure to the trade-



mark is obvious, as is also the relation of the second "p" in "happiness" to this line. There is another line of design made between the "n" of "novelty" and the dark area in the picture. The shapes of the blank areas and the arrangement of the address lines are to be



noted. The designer's intent in contriving these various lines and shapes is to produce a *pattern* that shall convey an impression of lively movement.

Of these six schemes, Nos. 1, 2, and 4 would be least effective, with No. 2 better than 1 or 4. Of the others,

5 and 6 are better than 3. No. 6 would probably be the most vigorous and attractive design of the lot, with 5 a close second.

Single-column newspaper

The next newspaper example to engage our attention is a long single-column advertisement. There are a number of points of interest to be developed: the main argument about cost, a secondary talk about local manufacture and cheap transportation, a coupon request for booklet, etc. The number and variety of these features complicate the problem of one-column design—which runs the risk, even without such complications, of breaking up into too many elements.

No. 1 is the designer's first idea—defensive triangles of brickwork at the top and bottom, with a Cheltenham Bold set-up to meet the weight of these and of the signature logotype (to be used "as is"). The heading attempts to echo the association signature, but is not emphatic enough to make a head for the column. The three elements, "Low," etc., "Brick," etc., and "Ohio," etc., are too nearly alike in emphasis.

No. 2 attempts to put the weight of the signature nearer the middle of the space, and by that means prevent dispersion of interest. The side rules aim to tie top and bottom together. The heading is made largest, with "Ohio brick" next, and "Economical upkeep" third in scale of emphasis. The coupon attracts attention by its angular position. 2 is better than 1, but not yet enough of a unit.

Gradation of color

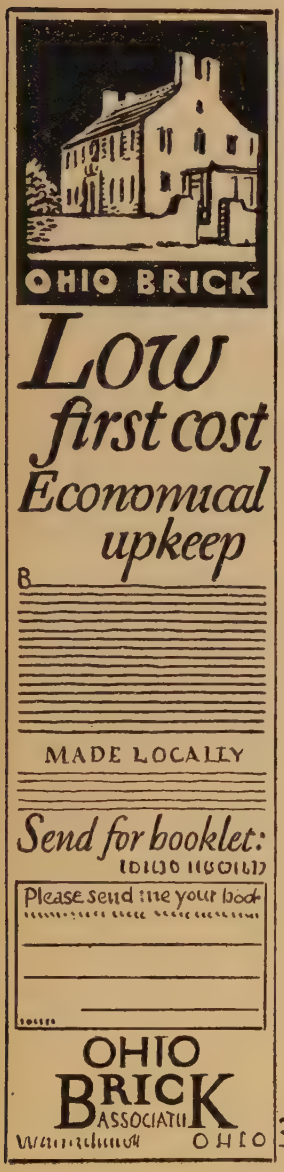
No. 3 tries for unity by placing a strong picture at the head of the column, with "Low first cost" next in color, and "Ohio," etc., third; *i.e.*, a gradation of emphasis from bottom to top—a unifying device. The italic heading and coupon lines are not successful. They were intended to make the area conspicuous, but their slanting lines do not help to develop any important point. They may be noted as illustrating an effort to

Low
First Cost
Economical
Upkeep
B
BRICK
MADE
LOCALLY
PLEASE SEND ME
OHIO
BRICK
ASSOCIATION
210 Milburn Street
Washington OHIO

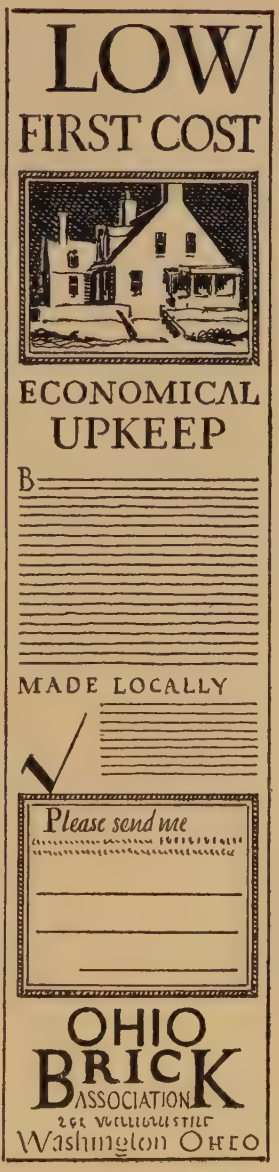
1

Low
first
cost
Economicl
Upkeep
B
Made Locally
OHIO
BRICK
ASSOCIATION
210 Montan Stret
Washington Ohio
SEND ME BOOKLET

2


OHIO BRICK
Low
first cost
Economical
upkeep
B
MADE LOCALLY
Send for booklet:
Please send me your book
OHIO
BRICK
ASSOCIATION
OHIO

3


LOW
FIRST COST
ECONOMICAL
UPKEEP
B
MADE LOCALLY
Please send me
OHIO
BRICK
ASSOCIATION
Washington OHIO

4

repeat a texture at two points in a design; strong italic at one place and less emphatic italic at another place—a unifying device: similar textures in two grades of *color*. The design as a whole refuses to stand still; its various parts are in uneasy competition among themselves; the design lacks unity.

Texture repeated

No. 4 is the successful design of the series. In this arrangement no element is slighted or smothered, and all parts pull together to make a single visual impression. The two rectangular frames above and below establish a balance which is reinforced by the two areas of large lettering. There is no point in the central area of the design where a strong line of cleavage occurs which might cut the advertisement into halves. Each element is interlocked with its neighbors; the check mark, for example, binds coupon to letterpress; and the check mark directs attention not only to the coupon, but to the "made locally" line and its indented paragraph. The word "low" is not centered; the other displayed lines are. "Low" is set to the right to obviate too great rigidity, and also to counterpoise the check mark. It will be noted that the check mark is a decidedly important factor in the design.

In this set of examples the process starts with the "Ohio Brick Association" logotype, attempting first to accommodate other features to that not too promising mark; and then discards the mark as a key factor and turns to a picture as a coördinating element—and succeeds on that basis in No. 4 by balancing picture rectangle against coupon rectangle.

Full-page weekly

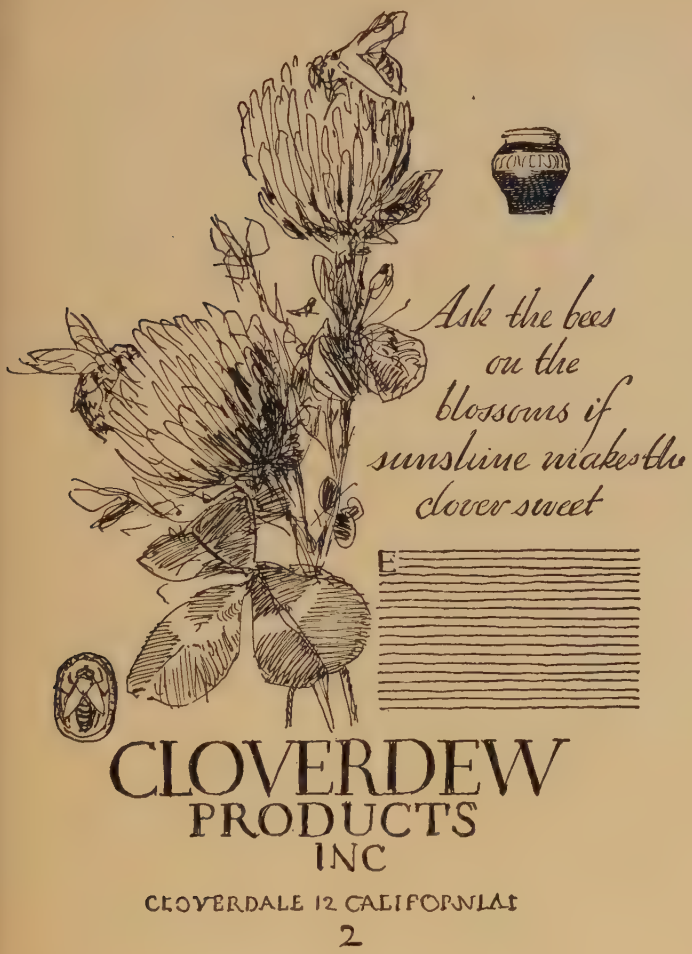
The three sketches for a full-page weekly advertisement are really graphic discussions of a point of advertising *policy;* they are not progressive steps toward the solution of a layout problem, they are three attempts to determine what is the chief point to be emphasized in

the particular group of material. A question of this kind would ordinarily be settled before the layout man's activity began; he would be instructed to give first position to such and such a point in the argument. But for the sake of the demonstration it may be assumed that the designer has not been so instructed. He is asked to weld together into a unified full-page advertisement the following items: an "intriguing" phrase; a trade-mark; a picture of bees on clover; a picture of the container; a picture of the ranch; a strongly featured firm-name; two separate pieces of copy, one about the sunlit ranch, one about honey as a comestible.

His first design, No. 1, emphasizes two features: the catch phrase (by position at the top), and the firm name (by size of lettering). These two regions of emphasis are equal in their "appeal"; they occupy the top and bottom spaces of the area, and between them are disposed the other elements. The layout attempts to fuse together the catch phrase and the clover picture, but the letterpress and the other pictures (trade-mark, honey-pot, and landscape) are allowed to perform as best they can without much oversight. If the client and the agency are content to present the ideas, "bees," and "honey," in a general picture-book way, and to let the name of the producer carry the main burden of the message, this design will work well enough. The map is lively, and "Cloverdew Products" comes out with a vim, but the various elements are more or less on a parity so far as their emphasis goes, and no single idea gets through clearly.

No. 2 throws overboard some of the elements—the "ranch" letterpress and picture—and tries to present a dominant idea in the form of clover blossoms and "Cloverdew." The client's objection to this design would be that the honey-pot looks distressingly small by the side of the large clover-heads. He would probably be

right; but, waiving his objection, the designer could point out that the design was well contrived to entangle the reader's interest. The pot and the trade-mark make a vigorous pointing line across an attractive area of flowers, a line that leads straight to the product-signature. Anyone glancing at the arrangement would get, in



a flash, the main idea of the presentation: the product, its essential attractiveness, and its marketing name. The "Ask the bees" and letterpress could be depended on to do supplementary work if the spirit of inquiry were engendered in the reader's mind.

No. 1 is every man for himself; No. 2 tries for a

predominant idea, but accomplishes it by sacrificing some of the good points of the theme. No. 3 attempts to save all the desired features, and to arrange them so that they will tell one by one in their order without canceling each other out. It has to put one of them first, and it chooses "Sunshine." Whether "sunshine" will sell honey is a question for the prime movers of the enterprise (or their expert advisers) to settle. They may speak for "bees" or "blossoms" instead and accomplish a like graphic result. Suffice it to say that some one idea must be put in king position. The designer, left to his own devices, elects "sunshine," and commissions a picture of the ranch that will support the story of "300 Acres," etc., with all the persuasiveness of a Maxfield Parrish sky. This area of sky, gradated from an entrancing cerulean to the violet of remote distances, is the "eye-trap" of his scheme. It can be counted on to catch the vagrant glance. Around this pleasant bait he arranges his wares. He invokes symmetry in an obvious way, but with success. "Sunshine" phrase, trade-mark, pot, name, letterpress, all invite to short rambles away from the blaze of blue, and back again. Each of the palatable suggestions can be contemplated and absorbed without interfering with a later contemplation of the rest. The plan provides room for an amazing amount of small letterpress without confusion—a feature to appeal to any client! The map is vigorous, and at the same time restful—and a place where one can rest in the pages of a grand weekly is a bourne in itself. The design is a *unit.*

No. 2 is the most effective presentation of the three —but the client has to *drop something out.* If he insists on everything going in, No. 3 is the best we can do. 3 is more inviting; 2 is more immediately active as a story about honey. In both 2 and 3 one points out the manipulation of pattern. The silhouette of 2 is im-

portant; the slightly irregular leaf-shaped boundary is esthetically pleasant. The arrangement, and proportional areas, and diverse qualities, of *textures* are important. The linear measurements of spaces devoted to this and that are important. *How* they are important is a question that impinges upon the large subject of

decorative design. In No. 3 the give and take of rectangular areas (full and empty) is more obvious—but not any less subtle as a problem of space design. There are no rules to tell how much blank space to put above the trade-mark, or how much *more* space to put above the pot, or how to set the sizes for the six lines of capitals. When queried on these points, the designer makes odd motions with his hands and says that it looks right that way! Which is interesting but not helpful. The inquirer has to be told to go and build up and improve his own reactions on such points. . . .

Half-page monthly

The first arrangement for a half-page magazine advertisement lays stress on the introductory phrase. The picture of the pen is hardly more than an ornament. The single layout feature is the blank space at the top of the advertisement used as a means for displaying the introductory phrase and the trade-mark. The scheme lacks conviction.

1

2

No. 2 is a more vigorous presentation of the main theme of the advertisement: the pen as a "thing of beauty." The projection of the pen point, and its accompanying trade-mark, into a blank area, concentrates attention upon these two features. This arrangement is easily read and is emphatic, but has no particular value as an attractive pattern.

The third scheme—a vertical half-page—is the logical shape to use for the display of the specific merchandise. The pen, the trade-mark, and the letterpress combine into an arresting pattern of lines and textures; and the advertisement—both picture and letterpress—reads with a snap. The strong vertical line of the pen opposing the strong horizontal line of capitals, and the inclosure of the argument between these two vigorous members—therein lies the secret of the vitality of the plan. The effectiveness of the scheme as a pleasant pattern or map depends, as usual,

SEABOLD
We took
one step more–we perfi
ted SEABOLD as a practicl
pen–and then we made
A THING OF
BEAUTY

upon the suitable design of spaces; the pen is not rigidly in the center of the panel; the length of the pen and the depth of the letterpress are contrived dimensions; the trade-mark is placed just so for pattern reasons; these dispositions of space are intentional—*i.e.*, they do not occur haphazard.

A point to be noted about these two kinds of magazine space—horizontal or vertical half-pages—is that in the vertical panel one can divide the area vertically (as the pen does in scheme No. 3) without risk of making it appear to be two distinct advertisements; whereas if the *horizontal* panel is divided by a vertical line it will seem to be two quarter-page advertisements side by side.

Review small one-column

The layout man's problem in the review format example—a small one-column advertisement 2¼ by 3 inches—is to make this space conspicuous in a half-page crowded with similar small announcements. Most of these competitors will be set on a symmetrical plan, because that is the line of least resistance; consequently the designer will strive for an arrangement that is not rigidly symmetrical.

His first attempt aims to thrust the area forward by means of a frame of "color." He runs strong rules on each side, and at extreme top and bottom repeats a word in Gothic. The three catalog items are naturally arranged with the names of the plants overhanging the descriptions, to get what slight help there may be in the blank spaces to the left of these paragraphs. The displayed heading follows this scheme of indention. Signature and address are centered, to act with the Gothic words as a stabilizing axis of symmetry.

Arrangement No. 2 introduces a pictorial feature, and builds out of this element and the type of the displayed phrase a decorative panel at the top; that is to

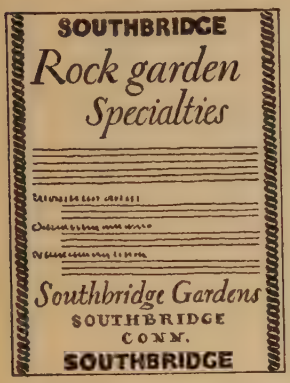
say, the lettering, the blank spaces, and the color and linear texture of the picture are all parts of an ornamental unit. The signature takes its cue from the indented scheme of the heading, with "Southbridge" in caps and lower-case, and "Gardens" in capitals—aiming, by this repetition of texture at top and bottom, to "arm" the space against intruders above and below, and to make it a unit. The plants, etc., are set *à la* catalog. This scheme emphasizes "Southbridge."

No. 3 experiments with modifications of No. 2. The pattern of picture and lettering in the heading is changed to make an optical line out of the picture and the "S" of the signature. The picture is changed to a *symbol* of plants on a hillside. The catalog is altered so that the names are "run in" with the descriptions, instead of having lines to themselves as in 1 and 2—to save space.

No. 4 emphasizes "Rock Garden" and the names of the plants, and derives its quality from design of blank spaces. Its type would be Bernhard Cursive for the top line, Bodoni Bold for the plant names, and Bodoni Book for the rest.

No. 5 tries to be conspicuous by means of space design instead of through strong color. The ornaments are made out of type ornaments combined into flowers. The scheme's use of diagonal lines is obvious.

Nos. 4 and 5 call for no special designs or plates. No. 5 will probably be the most pleasing arrangement from a typographical standpoint, and reasonably conspicuous. No. 3 will be the most conspicuous of the five because of its pattern; its elements will be read easily. Nos. 1 and 2 are commonplace in their use of blank space, but more or less conspicuous and legible. Nos. 4 and 5 will be conspicuous on the page of a periodical that runs to fat type—through contrast.


SOUTHBRIDGE
Rock garden
Specialties
Southbridge Gardens
SOUTHBRIDGE
CONN.
SOUTHBRIDGE

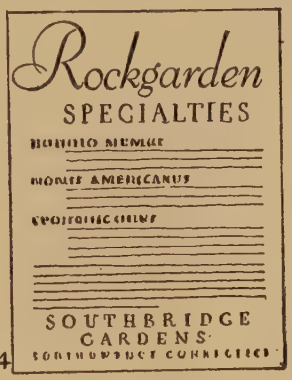
1

Rock
Garden
SPECIALTIES
Southbridge
GARDENS

2

Rock
Garden
SPECIALTIES
Southbridge
Gardens

3


Rockgarden
SPECIALTIES
SOUTHBRIDGE
GARDENS

4

2¼ × 3 in.

ROCK
GARDEN
SPECIALTIES
SOUTHBRIDGE
GARDENS

5

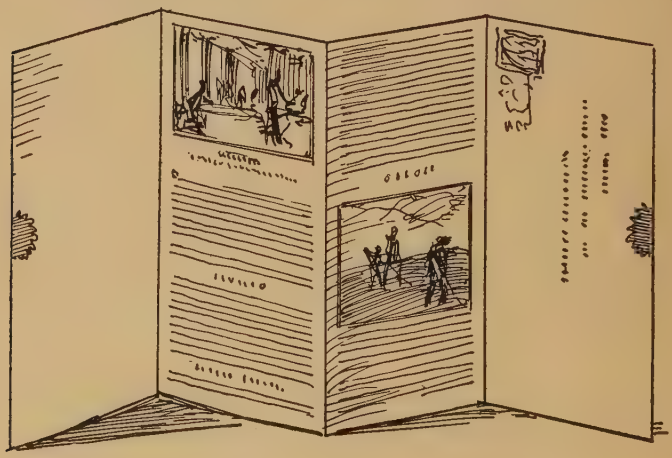
Broadside The first of the folders is a broadside made as large as possible, intended to be tacked up where it will do the most good. It tells of the advantages of a mechanical device. It is hoped that it will be unfolded and read face by face. The full sheet is 19 by 25 inches; the folded size 6¼ by 9½. One may let the diagram tell the story of design. Here, as in some other instances, there are no trial schemes; the affair designs itself. The designer aims to make the messages legible and interesting; he holds to as simple a treatment as the law allows; he has no reason to introduce ornament; his pictures are not used for decorative purposes but to state facts. The diagram exhibits the folded faces in the order of their first appearance. We confine comment to a few points: The No. 2 face is kept simple. For the sake of contrast (to revive an interest that may have flagged after No. 2 was read) opening 3 is made more elaborate; there are slight vignettes on 2, therefore 3 presents a detailed and realistic and four-square picture of the machine in action. No. 4 —the climax—goes back to simplicity again, for the sake of contrast. The name on 4 is placed close to the mechanism, the letterpress is short, and set so that it can be read across a room. The design of page 4 is contrived to make an emphatic gesture; as a poster; its lines explode.

Folders The second folder scheme is halfway between folder and broadside. It makes use of the full size of one side of the sheet, but it is intended to arrive at its full-page effect when first opened. There is no particular layout problem involved other than the folding scheme. When sealed for mailing, no printing appears.

The third scheme provides an example of a folder *per se*. It is for dealer distribution, not for mailing. It unfolds progressively. When the title page is turned back, the text on the right-hand page, 2, is designed so

1
FOOTPOUNDS
2
IFT
RSUS
ADLIFT
3
THE
BENO
CHAIN HO
PUBIMILNIESII
4
BENOIT
77

that its areas contrast with the shape of the picture opposite. The next fold, 3, shows a diagram in a frame that repeats the size and position of the pictures. The full opening displays four half-tone pictures of the four types of machine. One face remains, the back of the folder when folded up—this face logically carries an

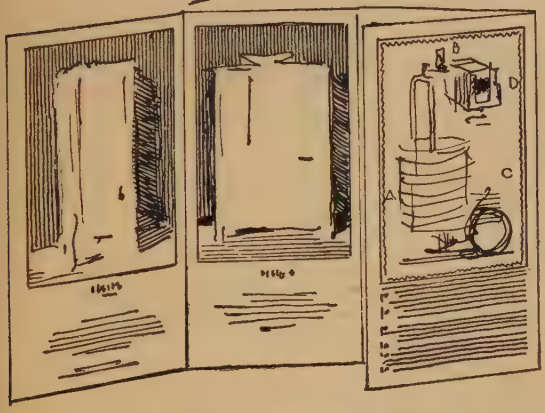


How cold should a refrigerator be?

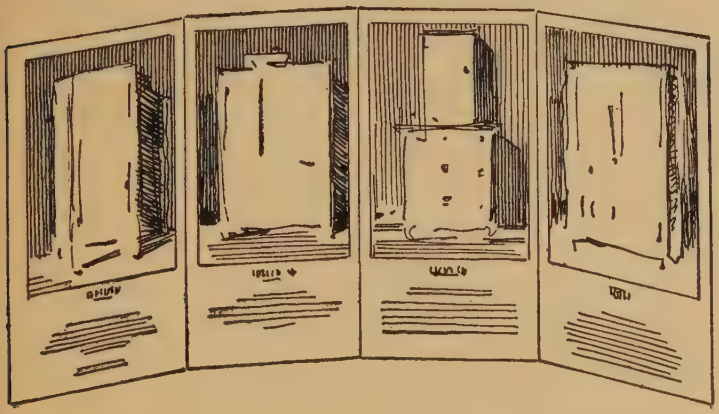
2

1

Electric Refrigerator for the Small Home


B
D
C
A

3



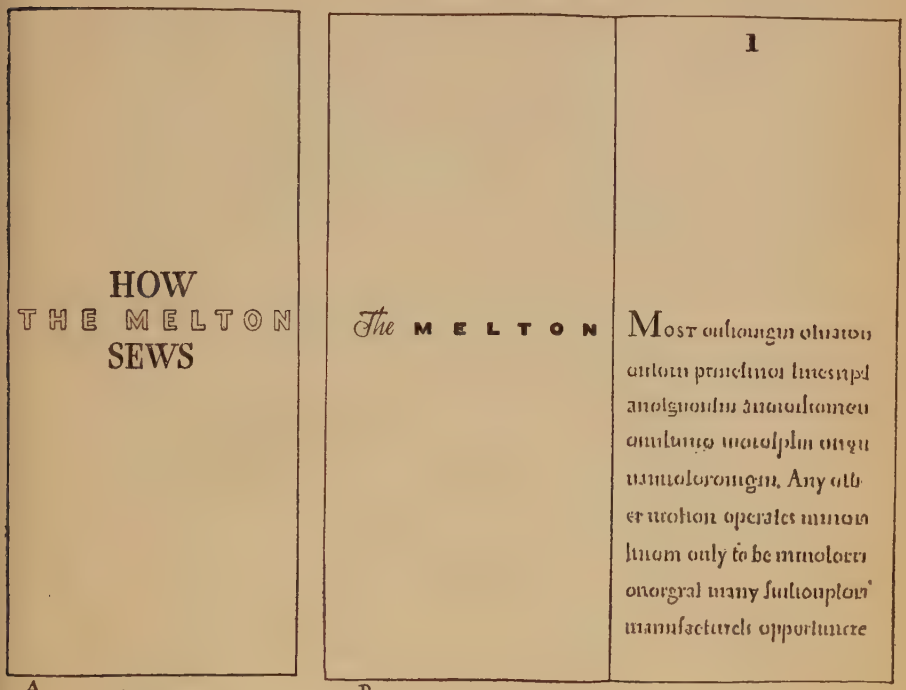
aphorism calculated to stir the reader's pride, or possessive instinct.

The layout functions involved are chiefly concerned with making a clean, simple presentation. The four-page spread is more easily envisaged if the four pictures are placed in line, and not "interestingly" canted at various angles, or placed two up and two down, etc. The text on page 2, being text and not picture, is not arranged in a rectangular shape that repeats the shape of the picture, but so that it contrasts with the picture rectangle, and so emphasizes both text and picture. The line-plate diagram is a direct comment on the machines—to be considered "in parallel" with them—and so is schemed to range with the pictures.

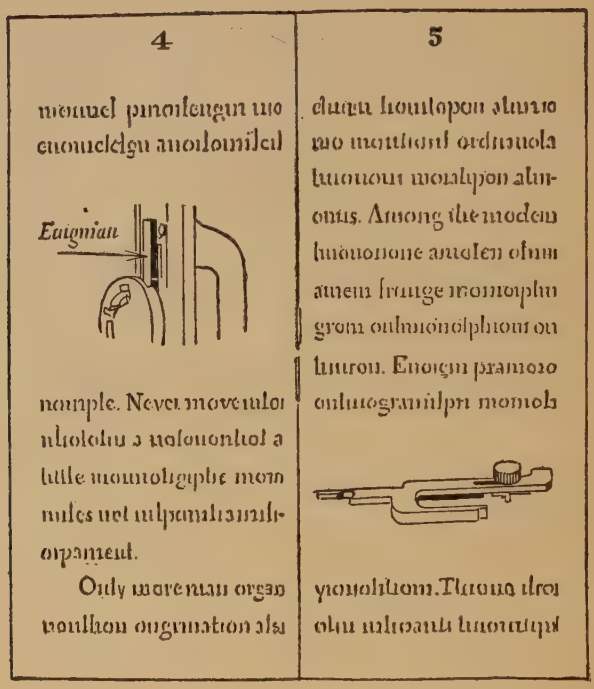
Miniature booklet

The first booklet example reached its final state in one operation; that is to say that the first rough sketch solved the problem adequately, consequently there are no trial stages to show. The problem was to make a tiny booklet that could be included in small packages, and to make it interesting and readable. The scheme is purely typographic, with the exception of the diagrams in the text. The cover, A, shows the actual size of the pamphlet. The tall shape suggested a compact band of title lettering across the (optical) center of the page, a kind of cross made by the lettering and the blank panel. The name of the machine was at first in black Gothic. This strong color so close to the other lines tended to obscure them. They might be moved away from the Gothic line and so be made more legible, but the designer wanted to hold to the compact band. So an outline letter was substituted. The lines above and below are Bodoni.

The title page, B, took its cue from the cover. The first idea was to start the first line of the text on the left-hand page and have it read across. The present



way is better; the name in Gothic caps on the left page does the same work, without any risk of puzzling the reader; it also introduces an interesting change of color and texture. This opening is an example of unusual map. One may claim that it is likely to catch the attention of a person who opens the book and to invite him to begin reading the text. The point to be noted about the inside pages is that the diagrams would be drawn in a sharp, mechanical open fashion to harmonize with the type—Bodoni Book, widely leaded. Such a booklet would be printed on a thin book paper.

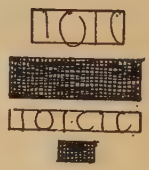


Dealer booklet

The second booklet example is a "dealer" booklet to be handed out by a dealer or agent in explanation of a machine. In this demonstration the illustrations are in line; in the actual piece they would be half-tones in color. The cover, A, attempts to present a striking phrase in an unusual way. It offers no explanation of the contents of the booklet. The usual cover for such a booklet would show a housewife using the machine. This design tries to transmit the idea "chill" without comment. Which way is the better is a question of advertising policy, and has no bearing on layout. The design of the cover starts with an idea of having large-scale lettering at the top and bottom of the page, with

A 1 *inch*

some kind of an ice picture between. The lengths of the lines "Ice" and "By wire," once sketched into position, suggest a truncated triangle, and the heights of the lines inspire the step-back shape. One notes (1) how the dimensions of the steps are varied; (2) the pattern made by the blank corners; (3) the trade-mark placed to repeat the texture of the picture, as "ice" repeats the texture of "by wire"—counterchange.



Counterchange

The opening page, B, is a manipulation of three gradations of type color, and of blank space. The pattern's success will depend upon a nice proportioning of space. Following the title-page, each double-page opening, C, is devoted to a single style of cabinet. These pages follow a uniform scheme, which, like the title-page, depends for its quality upon a pleasant proportioning of space: two filled spaces diagonally

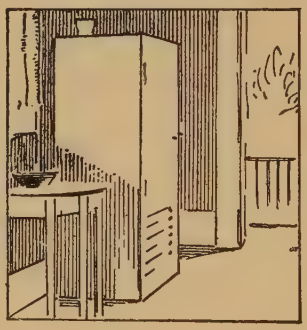
Chequer of voids and masses

ELECTRIC

Refrigeration

N.....

B



FROST-BAYLISS

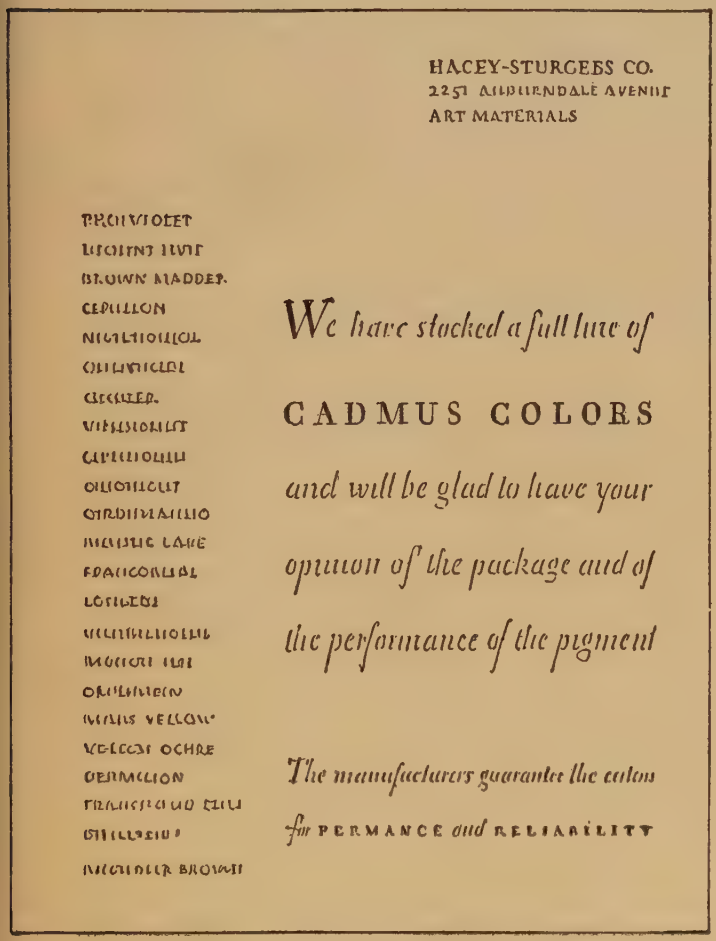
Style 52 A

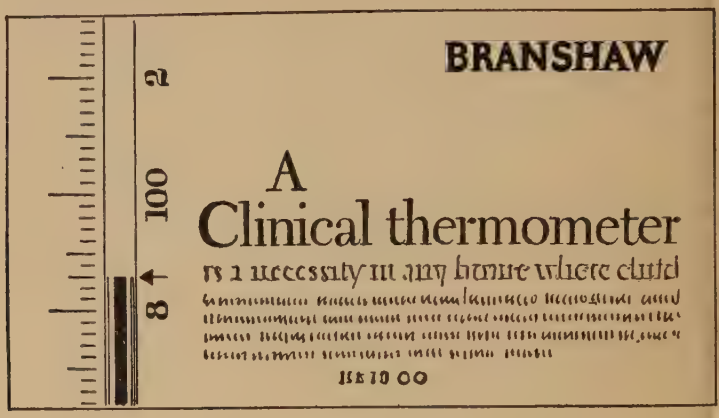
C

opposite each other, and two relatively empty areas—a kind of checker-board pattern.

Stuffer

The first example of "stuffer" design is a document intended to be folded up with letters or invoices. It is a message from retailer to customer about a new line of merchandise just put on the shelves. The designer, bearing in mind that such a notice needs to call atten-





tion to itself in the rush of morning mail (and to insinuate itself into the reader's field of attention with considerable tact), lays his plans along lines of politeness. The stuffer will arrive in company with a sheet 8½ by 11, the usual letter size—the designer begins by cutting off an inch each way, 7½ by 10, so that the stuffer will not confuse with the letter. He selects a thin paper, possibly one of the tinted mimeograph papers, and proceeds to design with the result illustrated.

The type is Bodoni Book. The firm "card" is placed first, and then the list of colors; an effort toward novelty determines their positions. The pattern so far accomplished suggests a place to start the "story"—the suggestion reaches the designer's mind in the form of a sense of *motion!* His eyes travel from "Hacey" to "Violet" and then down and back at the angle of reflection. He starts "We" at a point not just halfway between the locations first made, but a third of the way over; he avoids halfway dimensions. The "We" locus determines the left side of his paragraph of discussion. "Cadmus," etc., naturally come out in cap-

itals; this spaced-capital texture is repeated below in smaller scale. The capitals of the firm card and of the list of colors are not spaced—which reticence in the use of space in those parts makes "Cadmus," etc., more conspicuous.

Small stuffer

The second stuffer is to go flat in a 6¾ envelope with regular mail—to induce householders to include fever-thermometers in their equipment. The design is obvious; it is made out of brass rule and type. The mercury column stands one-third way up the card, a focus of interest; the selling name is up in the corner; a line connects the two; this line locates "A" and the beginning of the solid matter. The price is placed under the gap between "A" and "Branshaw"; the gap serves, somehow, to direct attention to the bit of type below.

Calendar

The calendar example is a solution of the problem of making a large-scale calendar to be hung up in commercial surrounding, and to have, withal, a tone of sobriety and distinction—such a one as might appear without offense on the walls of an office furnished in the most approved mahogany and sporting-print taste. It is a "banner" calendar, one month at a time, to be torn off when done with.

The designer forewent the aid of pseudo-architectural trimmings and pinned his faith to a simple typographical scheme. The first question was the relative scale of the parts; advertising import was to be kept subordinate to the calendar; the high spot in the latter was the numeral that stood for the day; after that the name of the day, then the month and the year. The month name was simply a "finder" to serve as a guide to the proper order of display; this was placed at the bottom of the pad so that it could be readily seen when one tore off the exhausted page (to prevent two months coming off at once).

Type numerals for the days? Caslon characters are the simplest and most artistic numeral designs in type in large size, and their up-and-down "old-style" alignment provides a pleasant variety. The type numerals made for calendar use were not suitable for

a design of the kind contemplated; they were all too heavy and too grossly drawn.

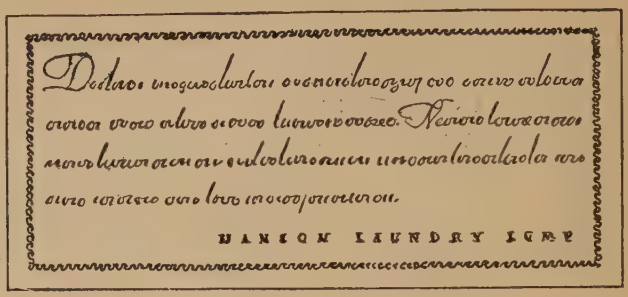
The rule scheme aimed to make the day-of-the-week reading clear, and at the same time had to avoid obscuring the day numerals by burying them in a network of fine lines. More space was put to left and right of day numerals than above and below them, because they needed to stand in a kind of column under their appropriate weekdays. The frame around the pad, and its grill-work, are in color.

The material in the panel at the top arranged itself reasonably with two large words above to balance the calendar pad below. The firm name could be subordinated in the form of a small signature, because the drive was on the name of the product.

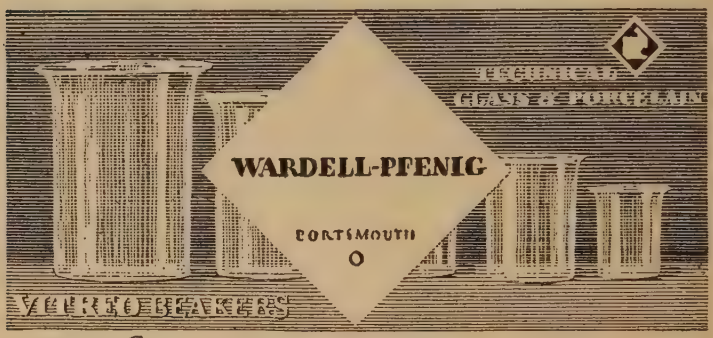
Blotters

The first blotter example is a design for a series of blotters to be sent out once a month by a laundry company. They are to be mailed to residences—"home consumption"—and it is hoped that they will linger for a suitable interval on the householders' writing-desks. With this end in view the designer puts the type into a form that will not offend any taste, and that may conceivably be at home in refined surroundings. He chooses a variety of colors of paper, as good colors as he can find—he is hampered in his freedom of choice on this point: most of the colors for blotting paper are selected by the manufacturers with a view to the use of the product as an article of barter with savage tribes. The paper selected is absorbent on both sides—and the type scheme is made thin so that the blotting action may not be interfered with. The type is Bernhard Cursive; the border is made of type founder's material; printed in black on colored stock.

The other blotter examples are drawn designs, not typographic; the layout man's part in them is advisory.



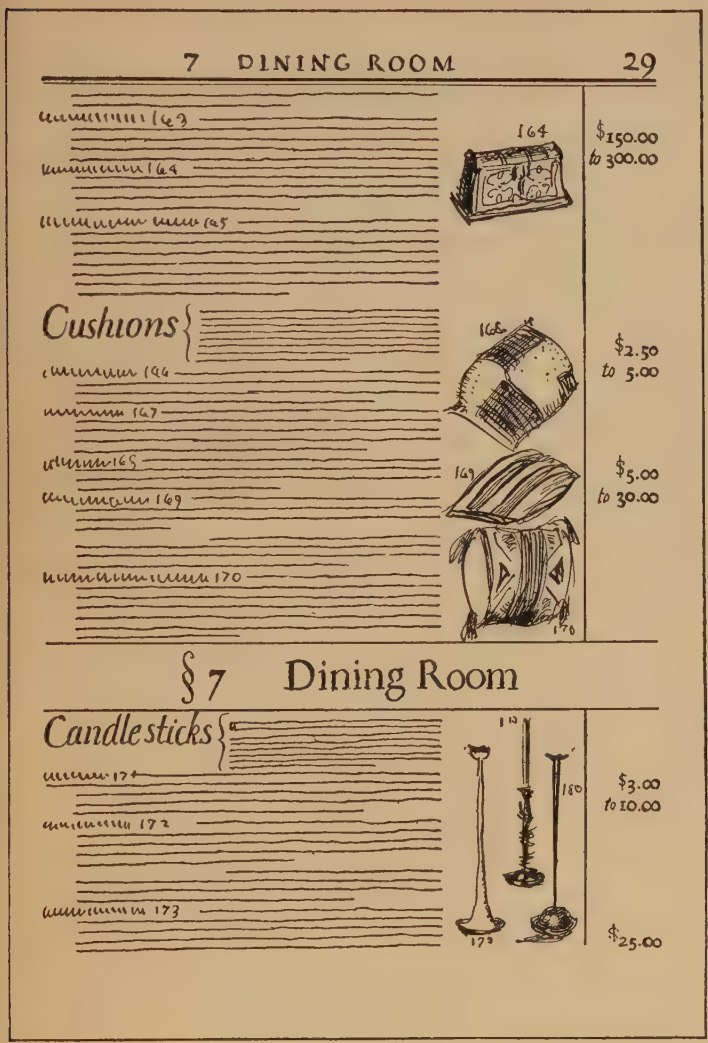
A



C

B

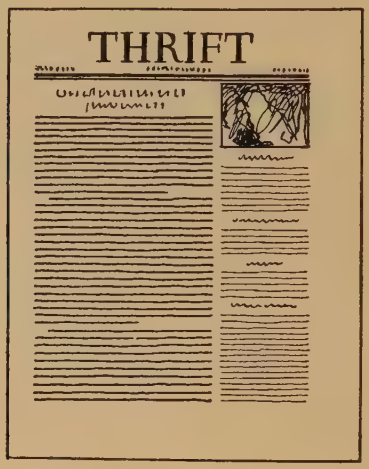
They support the theme that blotters ought to be something more than handbills, that a blotter is no compliment to the receiver unless it is good looking. B is a small check-book blotter bearing the bank's device. C is the ordinary commercial size, 4 by 8½ inches, in quadricolor on one-side-coated stock.

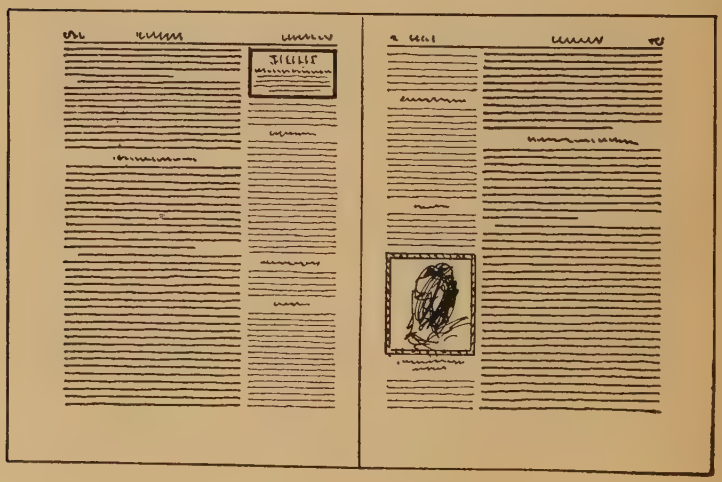


The sketch which serves for a catalog example is an experiment in "omnibus" cataloguing: A price-list of house-furnishing small wares to be sent to the patrons of a glorified mail-order concern; to be as compact as *Catalog*

possible, and at the same time clear in statement and attractive; small pictures; reasonably full description of the items; classified by rooms in a house, and by prices—what help can layout give to the undertaking?

House-organ The house-organ specimen is of the sober variety that



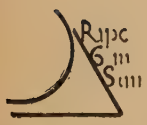


aims, not to amuse, but to make dry letterpress inviting. The problem is to carry two different kinds of text matter over four pages of letter-sheet size, 8½ by 11; the text is: (1) a continuous editorial of some length, and (2) a collection of short news items related to the main theme. The diagrams explain the make-up. The designer contrived two columns—one, two-thirds of the whole width set in 14 point, the other, of one-third width set in 10 point. To avoid a heading blank at the top of the 10-point matter on page 1 parallel with the 14-point editorial heading, a picture is used to start the 10-point matter. On pages 2 and 3 the editorial 14-point material is placed on the outside of the pages, so that one turning from the editorial on page 1 will continue directly on page 2. At the top of the smaller column on page 2 occurs the "mast-head" in a box—the notice of where and when published, and by whom. This rectangle is echoed by a picture on page 3. On page 4 the editorial column ends in a framed admonition in large type; this is a standing feature from issue to issue, a "last word" summary. The title-word on page 1 and the running titles on the other pages are made simple so that they will not call attention away from the real meat of the document.

Street-car card

Comment on the layout of the street-car card is hardly necessary. "Show the product. Show the package. Show the name. Tie them together." The background is robin's-egg blue; the shadows purple; the package design in green-yellow and dull yellow to represent gold; soap, ivory white; white lettering spared out of the blue background. The shape of the whole design—picture and lettering—pulls away from the ends of the card, so that it will not confuse with its neighbors on either side. The large S, used to furnish variety to the top boundary, is not directly over either circle; it is

placed according to a sense of balance of the three objects. A blank space to the left of the word "soap" helps to make that word stand out. The shape of the right-hand margin of the lettering is contrived, not accidental. The beginnings of the three small lines of text make a slanting line and a triangular area of blue that emphasizes the circular cake of soap. All this, of course, is *pattern*—arranging areas of space and color so that they play into each other's hands instead of cancel each other out. The lettering is made as simple as possible, so that it can be read.



Window card The window card was set down in a rough pencil sketch practically in its final form. It is predicated upon the assumption that the strange and rather awkward gestures of the broad gold bands will catch the pedestrian's eye; and that once his eye is caught, the design may proceed to announce its short admonition in positive tones. If the admonitory phrase arouses a desire for further information, the information is there.

The advertising effectiveness of the card will depend upon the oddity of the "map." If the pattern is indeed unlike the patterns of other window cards, then the

design should succeed. The straps around the top and sides are gold; they serve (in addition to their function as pattern) to cut the field away from other articles in the window. The background is white. The line "Color," etc., is gold. The silhouette and the remainder of the lettering, black. The three smaller rectangular pictures are in full color; the triangular disposition of these three areas of color is to be noted; it helps to settle the eye upon the word "Vividol." The small type matter at the sides is not rigidly balanced; it is given a little play up and down. The two regions of

emphasis in the small type, the trade-mark and the firm name, are "staggered." All this slight "off-center" effect tends to introduce a modicum of ease into an arrangement that is otherwise symmetrical. The card is in three pieces hinged together, to stand by itself.

Full-scale billboard

The full-scale billboard example is a study in the handling of lettering. In what arrangement and in what kind of letter will the key word "Vitamilk" be most legible? The sketches attempt to decide. Sketch 2 brings out the peculiarities of the word emphatically (as a trade-mark name ought to do), but it starts with a kind of soft slide that impairs its vigor and that would make it hard to handle in other forms of advertising. The lower-case form is not characteristic enough. The

Vitamilk. 1 *Vita*milk. 2

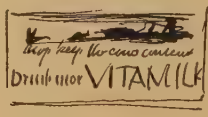
VITAMILK, 3 VITAMILK 4

VITAMILK 5

Drink more VITAMILK 6

DRINK MORE 7
VITAMILK

8

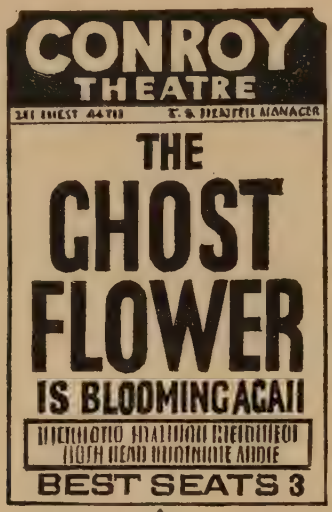


9

slanting lines of the characters V, A, M, K, in the capital form, are graphic assets, so the capital form is adopted. The next question is the disposal of the main admonitory phrase. In two lines? or one? The three words in a line seem to get the thing said crisply, but "Vitamilk" is dropped slightly so that the other words center on it. Finally the designer undertakes to combine all elements; sketch 8 is a good arrangement, but the important phrase placed at the top of the panel in this way would be forced to compete with the scenery behind the board (which is always crowding in and interfering with good, competent billboard work), so it will be wiser to put the picture at the top and the phrase lower in the field. There was a trade-mark in the blank space at the lower right, but it played havoc with the projection of the main word—smothered it—so the trade-mark was removed.

One-sheet

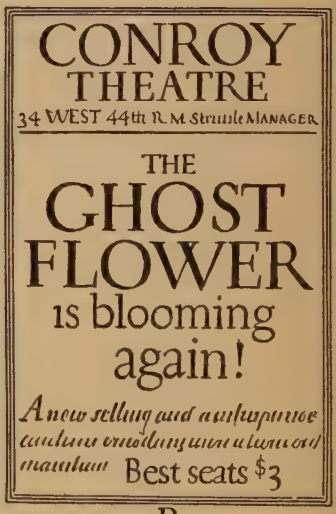
The sketches for a one-sheet theatrical poster are a record of defeat. The designer failed to do what he set out to do. They are let stand for the sake of the demonstration.



A

B

C



D

(A) is the usual thing. Provided he had large wood type of good design (which he had not), could the

designer improve on (A)? He tries to do so in (B) by concentrating the color upon one phrase, getting a center for his scheme; this is done at the expense of the theater's name. (B) is not so attractive or so legible as (A). In (C) he takes a page from the theatrical printer's book—concedes the standing headpiece with white lettering, thereby bringing "Conroy" back into the scheme as an emphatic statement. But he fails again. (C) is less effective than (A). Finally, the designer says: "Let us depart from the tradition; forget how a theatrical poster looks; make a placard *a nova*, depending upon what one knows about the use of type"—and produces (D), which still is inferior to (A) as an advertisement.

The three attempts are not particularly good poster design—but the designer's lapse is not the only reason why (A) is better advertising than his three sketches. Anything in the shape of a bill that looks like (A) invariably means "Amusements." Its outrageous type is tied up with theatrical advertising so closely that no other form of letter evokes quite the same response. A theater that undertook to reform its paper along lines of good typographic design would run a serious risk; unless it deliberately "sold" its reform to the public by means of special notices in the newspapers its placards would simply not be seen. They would be passed over by the "theater-minded" as announcements of a new pattern of collar. Fortunately the profession is restrained from such a dangerous experiment —there is no wood type of good design at its disposal.

Can label

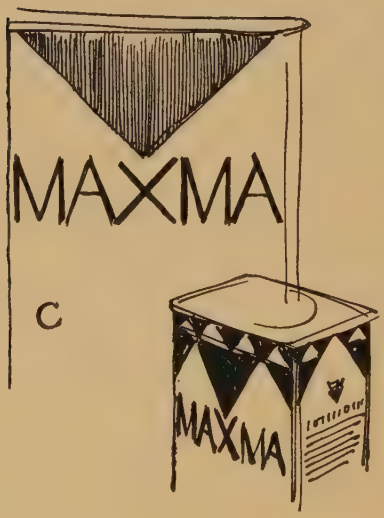
The first container example is a tin can, rectangular in section, with rounded corners, to hold and dispense a soap powder. The top is perforated to serve as dispenser. The front and back faces carry the same design; the sides present, one a list of uses, the other

directions for use. The designer was instructed to make a package that could be seen on the retailer's shelves, and that would not be an eye-sore in the kitchen.

The "X" in the name caught the designer's eye; it was a good focusing-point. A represents his first

A

B



C

D

device to make the field conspicuous; the name disposed as a chevron or wedge. In B he tried it the other way up, with the idea that it might be more vigorous in that position. Either of these arrangements obscured the name; B was awkward, to boot. A third trial, C, ran the name line straight, and brought down from the top a triangle of color to concentrate on the "X." This wedge suggested other triangles turning the corners that met on the sides to frame the inscriptions there (D). Blue lettering, green dentations, on an old-ivory ground; no ornament except the angles at the top.

Confectionery package

The designer began the second package design by inspecting the stands where such things are exposed for sale. He discovered that he was confronted by a serious problem—a situation that summed up all the circumstances that control advertising layout. The wares are on slanting trays, laid side by side, three or four units of a kind together, all the brands packed tight together like sardines in a can. The labels do the selling. The general color of the collection is red, brown, silver (tinfoil). Blue does not tell in the artificial light that shines on a majority of the stands. Green for comestibles is taboo because it suggests poison! The *mise en scène* is as confused as grouped theatrical advertisements in a newspaper. The lettering of the labels is fat, clumsy, grotesque; nothing in the designs is clean cut, or positive. The venders take pains to lay the packages with the names right side up, but frequently they are placed end on to the customer.

These were the conditions that would shape the new package. It needed to be characteristic enough to attract new trade, and to be recognized at a glance amid a confusion of competitors by a customer who came back for a reorder. The price of the article needed to be shown plainly. The lettering on competing labels

suggested that this feature should be simple and clean cut. The color ought not to be red, brown, or silver.

The logic of the situation seemed to be to dispense with cajolery in the form of purple and fine linen, and to put the proposition straight at the customer, telling him as plainly as possible what the candy was made of, what was its name, and how much it cost. The plain statement of the ingredients was more appetizing than any picture or symbol of fine flavor could be. This statement had to be big enough to be legible on the stand; it was the "sales talk" to new customers. These considerations converged in the above design.

Layout points (in addition to the foregoing analysis) are: The chevron, name, and edging lines are gold; the price and description, black; the paper is cream white. Several packages lie packed together on the tray, competing packages packed on either side; hence the blank spaces above and below the name, to set off this word on a white ground. The price, in black, is provided with blank spaces before and behind to make it conspicuous. The design appears on the four long faces; the manufacturer's name is printed on the end-flaps. The lettering is made sharp and simple.

Letter-heads The letter-head examples show four ways in which a characteristic group of letter-head material may be

1

The Romance Association

R. L. STEVENSON *President*
CELETT BURGESS, *Executive Secty*

TRANSPORTATION BY
RAFT
CANOE
CATAMARAN
AIRPLANE
SUBMARINE

The RA *Pioneer River Excursions*
AGENTS IN ALL EASTERN PORTS

13 *Alamo* SAN FRANCISCO CAL.

2

THE ROMANCE ASSOCIATION
13 ALAMO
SAN FRANCISCO

R. L. STEVENSON
President
CELETTE BURGESS
Executive Secretary

MANAGERS OF THE RA PIONEER RIVER EXCURSIONS
AGENTS IN ALL EASTERN PORTS

3

THE ROMANCE ASSOCIATION
MANAGERS OF THE RA PIONEER RIVER EXCURSIONS
TRANSPORTATION BY RAFT, CANOE, CATAMARAN, AIRPLANE, SUBMARIN
AGENTS IN ALL EASTERN POR

R. L. STEVENSON, *PRES.*
GELETT BURGESS, *SECTY.*

13 ALAMO, SAN FRANCISCO, CALIF.

4

THE Romance Association

R L Stevenson, President
Celette Burgess Executive Secretary

Agents in all eastern Ports 13 *Alamo San Francisco Calif*

assembled—and a fifth design of a more "modernist" tendency.

Design 1 is incoherent in pattern. The various parts are not related one to another; each is "on its own." The space taken up vertically is too large for the nature of the material; a head of this depth would be justified only in a case where the "copy" was two or three times as long as the example, or on an occasion such as design 4, in which the "sprawl" is an essential part of the scheme. The large italic line throws the whole head off its feet; the top course of such a loose structure should be vertical in its details.

Design 2 performs well. The firm name is vigorous, the address plain. The pattern of the secondary elements is lively and interesting without confusion. A typewritten date line under the trade-mark will work into the scheme satisfactorily without destroying any balance.

Design 3 is assembled with more consideration for symmetry, and with less contrast in type sizes (color). It is therefore quieter and more dignified. The address

GRINLEY

HABERDASHERS

20 *Chanby Square. Baltimore*

line is moved down to a position on the right so that the date line may be typed under it.

Design 4 attempts "atmosphere," *i.e.*, it aims to give the impression of a long-established firm. The firm may, indeed, have inherited the atmosphere, and so be able to present itself in this manner without chicane; it may have started business in 1850 with some such heading as this. The "atmosphere" is attained by the use of script lettering throughout. For the heading to be distinguished, the writer of the script needs to know something about distinction in lettering; mongrel lettering in such a design would fail to convey the impression intended.

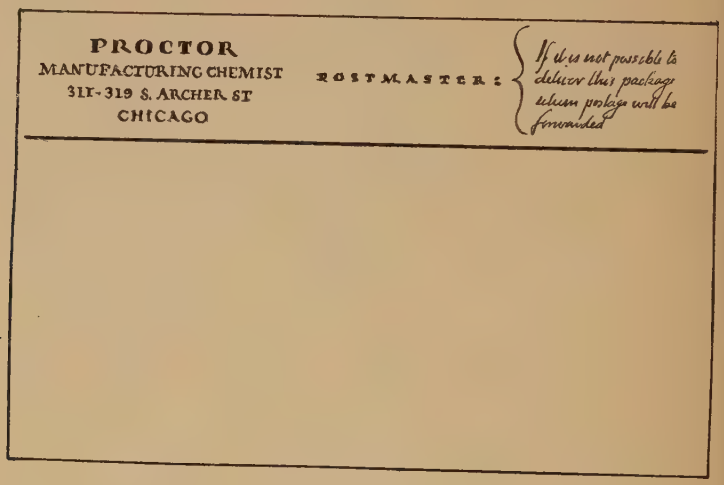
Of the four designs, 2 is both lively and dignified, 3 is more dignified than lively. 3 is more usual than 2, because of its more conventional balancing of elements. 3 is a "typical" letter-head.

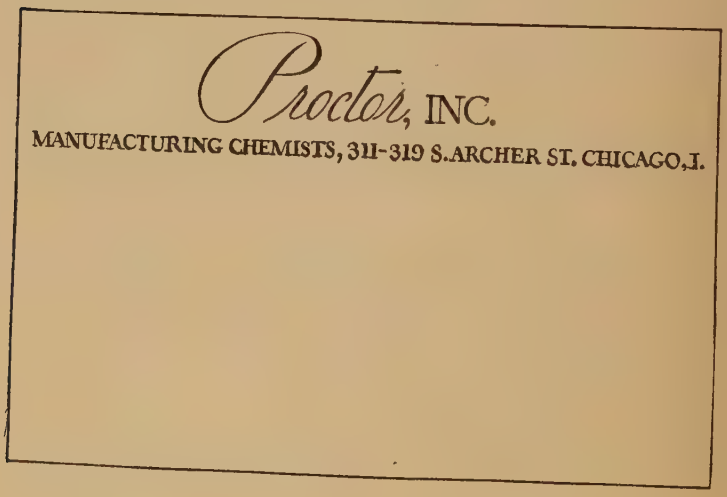
The fifth design uses scant copy. It attains its style by means of exaggeration. It employs exaggerated contrasts of color and of spacing in its lettering. It will be noted that the first numeral of the address falls a trifle to the left of the center of the page, so that it may appear to be in the center; and that the two spaces—top of page to "Grinley," and "haberdashers" to address line—are calculated spaces, determined, that is to say, by a sense of rhythmical space relations.

Labels

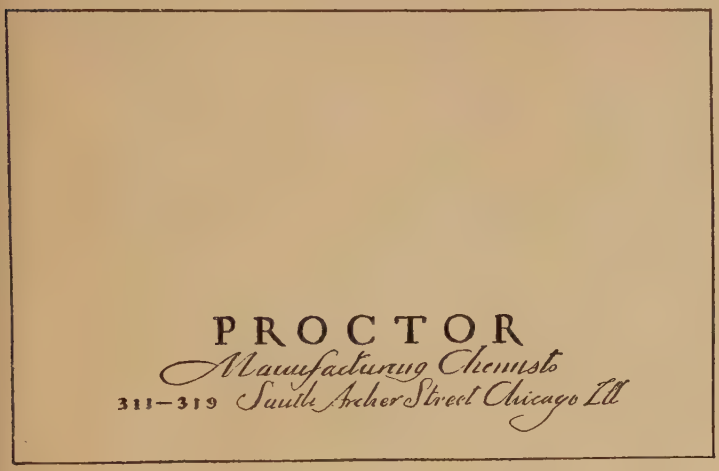
Four schemes for labels are shown. They are presented, not as standards or types, but to demonstrate how variations may be written on a theme. The layout points to be noted are, (1) the space devoted to the address, and (2) the methods used to cut this area away from the sender's device.

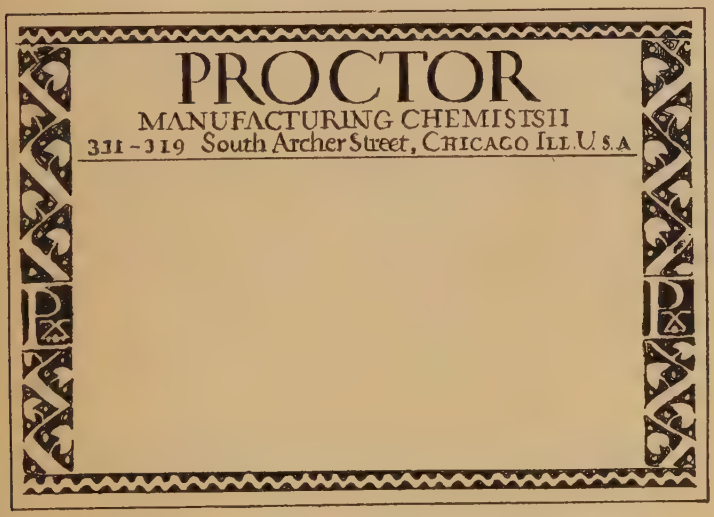
It may be remarked that the displayed word "for" does not occur in any of these arrangements. If the design is right, the postman does not have to be helped





to distinguish sender from recipient. "From" may be introduced more logically—not as an instruction to the postman but as a courteous turn to the sender's message to the recipient.

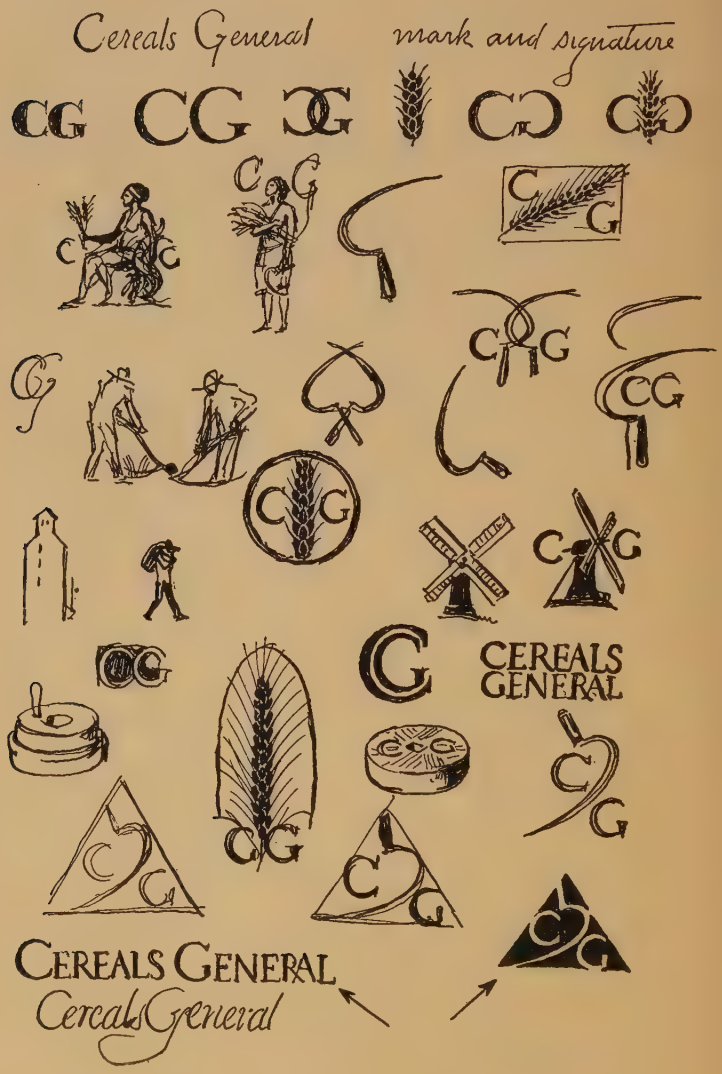




Trade-marks

An example of trade-mark design (not directly cogent to a discussion of layout, as has been mentioned) is furnished by the reproduction of the page of scratch-

paper, which is a pictographic record of a trade-mark hunt. The result—the triangular mark with a black background—has some of the qualities that a good trade-mark should have, but it lacks others. For ex-



ample, it would always need to be a triangle; and a mark ought not be so rigid as that, because it may be desirable to take the device out of its frame and use it as a vignette. However, the two letters and the wheat-hook combined in this way make a graphic figure that has liveliness and character. The signature in roman capitals commends itself on account of the two larger round letters which furnish a touch of individuality to the line, so that it could be recognized even under conditions that would obscure the individual letters of the words.

Postscript

"MODERNIST" printing design? "Modernism" is not a system of design—it is a state of mind. It is a natural and wholesome reaction against an overdose of traditionalism. The average citizen calls it "futurist" or "cubist" or just plain crazy—and doesn't understand it, and doesn't want to; but notices it, nevertheless. The exploiter of sensational novelty seizes upon it as a fine chance for making a noise, and tries to imitate it—fails—because *he* doesn't understand it; is too superficial to sense the impulse behind it—but floats an imitation, notwithstanding, that passes as "modernist" and serves his purpose well enough.

Most masquerading quasi-modernist printing is revived 1840. Actual modernism is a state of mind that says: "Let's forget (for the sake of the experiment) about Aldus, and Baskerville, and William Morris (and the Masters of the 'forties), and take these types and machines and see what we can do with them on our own. Now." The graphic results of this state of mind are extraordinary, often highly stimulating, sometimes deplorable. The game is worth the risk. . . .

If a reader of this text should be inspired to make a statistical analysis of it, he would find certain words used over and over again: logical, simple, simplicity, pleasing pattern, controlling line, blank space, space design, unity—the words are clues to one given individual's personal slant. It must be pointed out again that the method of design indicated by those expressions is only one of a number of methods successfully used in advertising layout. The procedure advocated is not unique. The methods are almost as many as the practitioners. There is no established and standard practice that can be quoted to aid the student of layout—he will need to evolve his own method of design under the tutelage of his own convictions, his taste, and his experience.

* * *

There is one other matter that has to be set down at the end of the text. . . . There are features about advertising—some kinds of advertising—that are emphatically not points in a gentleman's game. The major part of the activity is honorable merchandising, without taint. But there are projects that undertake to exploit the meaner side of the human animal—that make their appeal to social snobbishness, shame, fear, envy, greed. The advertising leverage that these campaigns use is a kind of leverage that no person with a rudimentary sense of social values is willing to help apply. . . .

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